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PRACTICAL CHEMISTRY.—UNIVERSITY COLLEGE.—THE ELEMENTARY COURSE OF PRACTICAL CHEMISTRY, by PROF. WILLIAMSON, commences on the 2nd of May, and continues, on the four first weekdays, from 11 to 12, till the middle of July. Fee, 4s., including the cost of materials, &c. Prospectuses and further particulars may be obtained at the office of the College.
W. SHARPEY, M.D., Dean of the Faculty of Medicine.
HENRY MALDEN, M.A., Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
April 7th, 1864.

EVENING CLASS OF PRACTICAL CHEMISTRY.—UNIVERSITY COLLEGE, LONDON.—Prof. WILLIAMSON and Dr. RUSSELL.—The BIRKBECK COURSE, Fifteen Lessons, on TUESDAYS and FRIDAYS, from 7 to 9 o'clock, commencing on Tuesday, May 3. Fee for persons engaged in Manufactures, Photography, and for Schoolmasters, 5s.; 2s., including the cost of materials.—For further information apply at the Office of the College.
HENRY MALDEN, M.A., Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
March 12, 1864.

KING'S COLLEGE, LONDON.—PUBLIC READING AND SPEAKING.—The Rev. ALEX. J. D. PORREY will begin his COURSE OF LECTURES on MONDAY, April 11, on Public Reading, at 1 o'clock; on Public Speaking, at 8 o'clock.
For a Prospectus, apply to J. W. CUNNINGHAM, Esq., King's College, London.
R. W. JELF, D.D., Principal.

KING'S COLLEGE, LONDON.—SANSKRIT LITERATURE.—Professor FITZ EDWARD HALL, D.C.L., will begin on MONDAY, April 11, at 2 p.m., a COURSE OF TEN LECTURES, 'ON SANSKRIT LITERATURE,' with special reference to Candidates for the Indian Civil Service, to be continued on successive Mondays, at the same hour. Fee for the Course, 2s. 2s.
R. W. JELF, D.D., Principal.

KING'S COLLEGE, LONDON.—The Rev. ALEXANDER J. D. PORREY, B.D., English Lecturer at Corpus Christi College, Cambridge, and Lecturer in Public Reading at King's College, London, will begin LECTURES and CLASSES for Members of Parliament, Clergymen, Barristers, and Students of King's College, London, on MONDAY NEXT, the 11th of April.
Practical Classes will meet at 2, 4, and 6.
R. W. JELF, D.D., Principal.

KING'S COLLEGE, LONDON.—PHOTOGRAPHY.—Mr. GEORGE DAWSON is now ready to receive pupils for instruction in the Art and Scientific Principles of Photography. Fee for the Course, 6s., including chemicals. For full particulars, apply to Mr. Dawson, at the College.
R. W. JELF, D.D., Principal.

ROYAL SOCIETY OF LITERATURE.—The GENERAL ANNUAL MEETING of the Society for the Election of the President, Vice-President, Council and Officers for the ensuing Year, and for other Business, will be held on WEDNESDAY, May 19th instant, at the Society's House, 81, Martin's-place, Trafalgar-square.
The Chair will be taken at 4.30 precisely.
W. S. V. VAUX, Hon. Sec.

ROYAL LITERARY FUND.—The SEVENTY-FOURTH ANNUAL DINNER of the Corporation will take place in WILLIS'S ROOMS, on WEDNESDAY, the 18th inst., at 8 o'clock.
The Right Hon. the Earl STANHOPE, President of the Corporation, in the Chair.
The List of Stewards will be shortly called and published.
4, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

ROYAL BOTANICAL SOCIETY'S GARDENS, REGENT'S PARK.—EXHIBITIONS OF PLANTS, FLOWERS, and FRUIT, Saturdays, May 21st, June 11th, and July 2nd; AMERICAN PLANTS, Mondays, June 6th and 20th.—Tickets to be obtained at the Gardens, on the orders of Fellows of the Society, price, on or before Saturday, May 7th, 4s.; after that day, 5s.; or on the Exhibition Days, 7s. 6d. each.
The LAST SPRING EXHIBITION will take place on SATURDAY, April 30th.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION OF MODERN PICTURES and other WORKS OF ART.
Intending contributors are informed that the Exhibition of Modern Pictures in Oil and Water Colours, Specimens of Sculpture and Casts, and Architectural Designs, will be open as soon as practicable after the closing of the Royal Academy; and that all Works of Art must be sent so as to arrive not later than the 15th of August.
Pictures, &c., from London, will be forwarded by Mr. Joseph Green, 14, Charles-street, Strand, to the Exhibition, delivered to him before the 3rd of August, by artists who have received the Invitation Circular; from other places Artists who have also received such Circulars are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.
Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from Private Individuals and from Dealers.
The Council offer a Prize of Fifty Guineas to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the prize should there be no work of sufficient merit in the Collection.
A Separate Collection will be formed of Pictures lent by Private Individuals for exhibition during a shorter period, and Contributions to this Collection are respectfully invited from the possessors of Private Galleries. The Pictures in this Collection will not enter into Competition for the Prize.
THOMAS WORTHINGTON, Hon. Sec.
Royal Manchester Institution, April, 1864.

ROYAL HORTICULTURAL SOCIETY'S AZALEA and ROSE SHOW, at South Kensington, on WEDNESDAY NEXT, April 20. Band at Two o'clock. Open to Fellows at Twelve. Admission, by privileged Tickets purchased by Fellows (admitting at One o'clock), 1s. each, or 2s. 6d. to the Public, at Two o'clock.

NATIONAL PORTRAIT GALLERY, 29, GREAT GEORGE-STREET, WESTMINSTER.
DURING THE WEEK of the Shakespeare Celebration, beginning Saturday, April 23rd, this GALLERY, containing the Chaucer Portrait of Shakespeare, will be FREELY OPEN to the Public, between the hours of 10 and 5.
By order,
GEORGE SCHARF, Secretary and Keeper.

SOCIETY OF ARTS.—CANTOR LECTURES.—Dr. CARL CALVERT'S COURSE, 'On Chemistry applied to the Arts,' consists of SIX LECTURES, the FOURTH of which, 'ON ANIMAL FATTY MATTERS,' will be delivered on THURSDAY EVENING NEXT, the 21st inst., at Eight o'clock.
These Lectures are Free to Members of the Society of Arts, each of whom has also the privilege of admitting Two Friends to each Lecture. The Wednesday Evening Meetings will be held as usual.
By order of the Council,
P. LE NEVE FOSTER, Secretary.
April 15th, 1864.

ART-UNION OF LONDON.—THE ANNUAL GENERAL MEETING, to receive the Council's Report and to distribute the amount subscribed for the purchase of Works of Art, will be held at the NEW THEATRE ROYAL, ADELPHI, on TUESDAY, April 26th, at half-past 11 for 12 o'clock, by the kind permission of Benjamin Webster, Esq. The receipt for the current year will procure admission for Members and friends.
GEORGE GOWIN } Hon. Secs.
LEWIS POCOCK }

STRATFORD-ON-AVON FESTIVAL.
The TICKET OFFICE is now OPEN, and Members of the Committee attend daily to select Places for those who send remittances by post.
Cheques and Post-Office Orders should be made payable to Mr. JAMES DICKIN, Ticket Office, New Place, Stratford-on-Avon.

ARCHITECTURAL EXHIBITION, 9, CONDUIT-STREET, REGENT-STREET.—Now open, Nine till Six. Admission, One Shilling; Season Tickets, Half-a-Crown.—For lists of the Tuesday Evening Lectures, and other information, apply at the Galleries.
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ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
MEETING AT NEWCASTLE-ON-TYNE, 1864.
STOCK and IMPLEMENT PRIZE SHEETS are now ready and will be forwarded on application to
H. HALL DARE, Secretary.
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NEW MEMBERS OF THE ARUNDEL SOCIETY.—The First ANNUAL REVISION of the New Lists took place on February 11. 79 Associates having then been declared admissible to the Class of Subscribers, those first on the List have been invited by circular to take up the right of Subscription on or before May 11.
JOHN NORTON, Hon. Sec.
24, Old Bond-street, London.

DRAWINGS FROM ANCIENT ITALIAN FRESCOS.—Water-colour copies of Six grand Subjects from the Life of St. Augustine, by Bazzano GAZZOLI, and of Two Masterpieces of RAFFAELLO in the Vatican, have lately been added to the Collection of the ARUNDEL SOCIETY. The Exhibition is open to the Public gratuitously, from 10 till 5. Lists of Publications on Sale, Copies of the Rules, and any useful information, may be obtained from the Assistant-Secretary.
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German Advertisements for the ATHENÆUM Journal also received by LUDWIG DENICKE, as above.

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LONDON, SATURDAY, APRIL 16, 1864.

LITERATURE

Garibaldi and Italian Unity. By Lieut.-Col. Chambers. (Smith, Elder & Co.)

The Sword of Italy—[*Das Schwert Italiens, Lebensskizze des Generals Joseph Garibaldi, von Gustav Rasch*]. 3 vols. (Berlin, Nelte; London, Nutt.)

THE aspect of London on Monday last, during the reception of General Garibaldi, was a study for the moralist, no less than for the politician. More than 600,000 persons are said to have filled the streets of this great city, and we can well believe that the figure is not pitched too high. These persons were of all classes of our population,—the rich and the poor, the busy and the idle, the humble and the illustrious. The duchess sat in her chariot, and the seamstress stood beside its wheels. Statesmen were seen on a hundred balconies. Beauties were smiling from a thousand windows. A meeting in the City was put off; the Chancellor of the Exchequer lost his customary audience. Dandies forgot their afternoon ride in the Park, and mechanics turned in the direction of Trafalgar Square, instead of wending their accustomed way to Highbury Barn. The banker left his ledger, and the merchant ran away from his office. Factories were closed. Suburban taverns were deserted. Every man put aside his own affairs to think and talk of a stranger. For six long hours that multitude of men waited in patience for the coming of one who is neither titled nor powerful; a man who has scarcely a hundred pounds at his banker's; who has recently been shot down by the soldiers of his sovereign; who comes to us from a little farm on which he grows cabbages and onions for the satisfaction of his daily wants. Think what it is to arrest the traffic of London, —to postpone a public meeting,—to paralyze the Legislature,—to close factories and workshops, for a whole day! Can anybody tell us the sum for which that fact must inevitably stand? Take it in time alone. Six hours only given up by 600,000 persons, makes a total of 300,000 full working days, taking the hours of labour at their extremest limits. What is it worth in money? And this enormous sacrifice of time was made in favour of a man from whom no single person in that mighty swarm could hope to receive any personal recompense. The sole reward to which the crowd aspired was that of looking on the face of an honest man. Yet some people tell us that the age of poetry, of sentiment, of devotion, is passed away!

In such a spectacle as Monday presented to the eyes of a student there is a moral grandeur of the rarest kind. In truth, the spectacle had scarcely any element of interest beyond that which is moral. It was not a good show. The escort which attended the General might be described by a cynic as ridiculous. A regiment of Zouaves, a Flemish guild, a Sevillian confraternity, would have shamed it out of sight. Its own marshals could not have praised it. The very men and women who trudged and straggled through the streets must have been conscious of a want of order, openness, and regularity in their march. Many persons were disposed to meet the first line of the procession with shouts of laughter; but, on a little thought, and a larger experience of the crowding trades, they became absolutely blind to the visible faults of the mere mechanical arrangements. True, the line was everywhere broken; the bands kept close together, and played all their pieces out of tune and time. But the spirit in the men who marched in front of Garibaldi's

coach atoned for the lack of time and step, of costume and coherence. The critic remembered how unselfish was this testimonial of affection; how profound the sympathy which induced the London artisan to attend his favourite hero to the palace of a duke. He remembered, too, that Garibaldi comes to this country, not in the shining colours of a victor, but leaning on crutches, a vanquished and wounded man; not, therefore, in a character which is a favourite one with crowds. Yet see how the whole city goes out to meet him! In this spectacle there is a largeness of human feeling which approaches the sublime.

That there should be books on a man who electrifies multitudes in the fashion of Garibaldi is a matter of course. The more the better! We cannot point out a more wholesome course of reading than a study of his life.

Col. Chambers and Herr Rasch have many advantages for the labour which they take upon themselves. Both know the Italian hero well; and both, we believe, have fought beside him on the field. The German deals with the whole subject of the General's career, the Englishman confines himself mainly to the events of the last campaign—which began in Sicily and ended at Aspromonte.

The youthful years of Garibaldi are described by Herr Rasch, whom we follow very rapidly. He was born at Nice on the 4th of July, 1807, and was not, as the reactionary party have stated, the son of a poor fisherman, but of a well-to-do man of Chiavari, Domenico Garibaldi, who had vessels of his own, and paid great attention to the education of his son. Garibaldi himself calls his mother the model of all mothers. His parents intended him for a physician or a lawyer, but his longing to become a seaman was invincible, and hence his wish was at length conceded. Signor Mazzini received him into the band of Young Italy, and for political purposes Garibaldi formed the Piedmontese navy. The insurrection in Genoa failed: Garibaldi fled, and read his condemnation to death in a French newspaper. After several months' stay at Marseilles, he embarked in a number of the most varied voyages, some of which he undertook as captain of strange ships, others in business for himself with his friend Rosetti. In this way he reached Rio de Janeiro, and entered the service of the Rio Grande Republic. In the many singular actions in that country, Garibaldi's Italian Legion performed a brilliant part, but he declined a national reward offered to him, in 1844, by Ribera. Hearing, in 1848, of the popular victories in Palermo and Naples, Garibaldi quitted Monte Video for Italy. On arriving at Nice he offered his services to Charles Albert, but a command was refused him, as the leaders of the Sardinian Ministry were afraid of compromising themselves. To the advice which the Minister of War gave him Garibaldi answered, "I am a bird for liberty, and not for a cage." The Provisional Government of Milan appointed him a general, and authorized him to organize a free corps; but neither money, arms nor uniforms were granted him. Garibaldi, however, soon raised two battalions of volunteers, and when Milan was lost he proceeded to Rome, where he became "the Sword of the Roman Republic." After the entry of the French at San Pancrazio—to which Garibaldi made jocular allusion the other day at Stafford House—he retired to Sardinia. But he was requested to select a place of banishment. Yielding to political necessity, he chose Tunis, but the Bey would not allow him to land on his territory, and hence Garibaldi proceeded to Tangiers, where he went, without knowing him, to the house of the Sardinian consul, Carpeneto, a

Genoese. The latter did not consider whether he might please or displease his Government; he offered the celebrated fugitive his house, and displayed the most conscientious sympathy for him. Garibaldi remained six months, and then took ship for Liverpool, but Carpeneto lost his post as consul through his generous treatment of Garibaldi. At the present time, however, he lives with the hermit of Capra as his secretary and friend; for gratitude is also one of Garibaldi's virtues.

Garibaldi made long voyages until the Sardinian Government allowed him to return home in 1854. He lived in the deepest seclusion at Nice, and, in 1855, bought his bit of rock and mould on Capra, to which he proceeded with his son Menotti and his daughter Theresa. In 1856 he purchased a cutter called the Emma, with which he traded to the Continent. In the following year this vessel was burnt, and he then devoted himself exclusively to the cultivation of his farm and the society of his children. The year 1859 called Garibaldi once more from his insular retirement to the seat of war. In the short and brilliant campaign which liberated the Duchies and Lombardy from the Austrian yoke, he commanded the corps of the Alpine Chasseurs, acting independently of the Gallo-Sardinian army. He raised the banner of Italian freedom at the same spot where he had drawn the sword in 1848, as the last combatant for Italy, the vicinity of the Lago Maggiore. The Peace of Villafranca rendered this campaign a short one. Then came the expedition to Marsala, and the liberation of Sicily and Naples.

Garibaldi sailed on the morning of May 5, with 1,085 men, from Genoa to Sicily. They were all Italians,—not vagabonds collected from all countries, as several journals stated:—with the exception of the Colonels Turr and Tucker, there was not a foreigner among them. The Neapolitan army consisted of upwards of 150,000 men, and, as Herr Rasch remarks, "with this army, the thousand braves, dressed in red shirts, badly armed, with four guns, accepted the contest, but in each of them lived the thought to conquer or die for Italy; and they were led by the 'Judge of Italy,' the 'hero out of Cornelius Nepos, with the courage of a lion and the temper of a child,' as Alexander Herzen so characteristically described his friend Garibaldi."

At this point Colonel Chambers takes up the parable. In matter, almost in form, the work which he has given to the world affects to be that of the Italian himself. When speaking of the cession of Nice and Savoy, a fact—perhaps a necessity—for which Garibaldi has never been able to forgive Cavour, it is said, very plainly—"Garibaldi has now only to say, that France was paid to overflowing for the aid she rendered; and therefore that to talk of gratitude being still due to her for it, is simply absurd; and in regard to Sarnico and Aspromonte, he has to express his profound conviction that, had Cavour's life been spared, they would have been utter impossibilities. Moreover, he firmly believes that before the death of Count Cavour no one could be more fully satisfied of the hollowness of the French alliance than was that universally lamented Minister." In many other places the same form of expression occurs, and as Colonel Chambers is now in personal attendance on the General, and is described as his English Secretary, we presume that these words and phrases may be taken in their literal meaning, and that in this book we have something like Garibaldi's own version of the sad episode of Aspromonte, as of so many other things. The question as to whether Cavour was privy to

the first expedition to Sicily has been much debated. Count Arrivabene thinks he was not—indeed, that he was utterly opposed to it, as a practical politician would certainly have been. We now read that "Cavour knew, though he disapproved of the proposed expedition,—he might not know any of the details, but he felt that it was not for his comfort to have Garibaldi either at Nice or in Turin during the period when he was finishing the cession of Nice and Savoy. He preferred, consequently, that the General should be in a difficult position in Sicily. Previously to the sailing of the Marsala expedition, Cavour took forcible possession of all the arms and money which the General had deposited in Milan, under the charge of the Committee, for the purchase of the million of muskets; neither arms nor money were at any time restored to Garibaldi. Cavour well knew that the means at Garibaldi's disposal were so scanty as to make success very difficult. The most intimate friend and confidant of Cavour was La Farina. A person in whom he took a great interest, wished to join Garibaldi the day before the departure of the General; La Farina telegraphed to his friend not to join Garibaldi, as the expedition would terminate nowhere but at the bottom of the sea." This opinion, whether it be that of Garibaldi himself or only of Colonel Chambers, must be taken with due allowance for the irritable feeling under which it is obviously given. We do not find in these memoirs, or revelations, any distinct assertion on behalf of Garibaldi that the King's Government had any knowledge of his second expedition. It is only suggested that they may have had such knowledge. We are told that, in 1860, Victor Emmanuel, at the request of the French Emperor, wrote that he always disapproved of the expedition, and had ordered Garibaldi not to cross over to the mainland; yet, that on the 19th of June, in the same year, Cavour sent word to his confidential agent, La Farina, "Persano will aid you in everything without compromising our flag." This extract, as it seems to us, only proves that Cavour, on finding the expedition successful in the island, desired that the adventure might be continued on the mainland, and was even willing to help so far as he could do so without risk to Sardinia. What is urged, in further support of the theory that Garibaldi had a right to reckon on the same countenance from Ratazzi's Government as he had received from that of Cavour, may be quoted:—

"The fact which may show, to a certain degree, that General Garibaldi had reason to reckon on the consent—on the silent consent at least—of the Turin Government, is the following:—The General had gone, early in the morning, to *La Fienza*. Everybody in Palermo knew his intention, and openly talked of it. On the evening of that same day, many young men in red shirts, and with guns on their shoulders, were walking about the town in the presence of the troops and of the royal gendarmes. They publicly greeted and embraced their relatives and their friends, announcing their departure for the camp. Besides, 200 volunteers, who had come from Upper Italy, principally Lombards and Tuscans, had remained at Palermo, consigned to Missor and Guerzoni, to be organized into a special body, and armed. They assembled for this operation in a country house, at the distance of a mile from Palermo, where the arms and equipments had been prepared. In order to be left free in their work, they had placed all round the place sentries and outposts, who cried the *qui vive* to every person who approached the house. The gendarmes themselves had to answer to the *qui vive* of the red-shirts. Towards ten o'clock in the evening the armed columns of the Garibaldians began to move from Palermo, without meeting with any obstacle in their march. Garibaldi did not receive at Aspromonte any summons to surrender. The fire

began without any previous notice or message to signify the last decisions of the Government."

All this is matter of inference only: damaging, perhaps, to Signor Ratazzi, if, indeed, anybody cares about the political reputation of that discarded statesman; but it is very far from implicating the King.

Colonel Chambers complains on the part of Garibaldi that the affair of Aspromonte has been set in a false light. This was done originally by the Ratazzi Government. The telegraphic wires were in the hands of the Government, and he declares they represented to Europe what was *not* passing in Sicily. It was, no doubt, a great point in their favour that they had the first telling of the story of Aspromonte. How they told it may be briefly said. On the morning of the 30th of August a telegram from Turin stated that news of the combat at Aspromonte, and of the capture of Garibaldi and his volunteers, had come in. The first despatch was sent by General Cialdini, dated from Reggio. Other despatches followed. From these it appeared that Pallavicini, who commanded the Bersaglieri, knowing that Garibaldi was at Aspromonte, resolved to attack him, and, despite the difficult nature of the ground, led his regiment of Bersaglieri, which he had reinforced by two battalions of the line. Garibaldi, it was said, had been summoned to surrender; on his refusal, the fight had commenced; it was long and desperate. The volunteers made a resistance which was not to be expected from such young and inexperienced troops. The position was carried at the point of the bayonet. As every issue was guarded, retreat was impossible, and the result was the unconditional surrender of all. Garibaldi had asked leave to embark in an English steamer. Such was the substance, as we all remember it, of the telegram from Italy. Later it was said Col. Pallavicini sent one of his aides to Garibaldi to enjoin him, in the name of the King and the law, to lay down his arms, with an intimation that he had orders to use force to make the law respected. Garibaldi returned an absolute refusal. Thereupon Col. Pallavicini, although his soldiers were fatigued by the forced march, and had only had a halt of forty minutes, gave the word, and his battalion divided into three close columns and marched at the double upon the volunteers, who held their ground resolutely. When the regulars came up, the volunteers fired; the Bersaglieri fired a few shots, then charged the position with the bayonet, and a terrible *mêlée* ensued; Garibaldi evidently sought for death.

Against this version of the affair Col. Chambers makes a vehement and successful protest; quoting many letters and despatches from the spot in support of his own more correct version. The testimony of officers who were present at Aspromonte may be quoted, in part to show that this is the truth as to what occurred on that deplorable field.

The fact is, there was no fight. Garibaldi did not seek death. He was, on the contrary, resolved that there should be no civil war in Italy—no Italian blood on the ground. And, indeed, very little blood was shed except his own:—

"We halted at midday, just at the entrance to a thick pine forest. When the column had arrived there it was face to face with the troops marching towards us, and already beginning to appear on the opposite height. We had not stationed outposts. The two houses of the Forestali had not been occupied. We took to the forest. It was thence more than evident that Garibaldi had no intention to fight, but sought, as he had always done, to prevent any encounter with the troops. Garibaldi was in the centre of the slope occupied by our column, and he sent his officers all along the front with repeated positive orders not to fire, and continued making observations on all sides

through his telescope. The troops kept advancing; the riflemen in front with a running step, the troops of the line behind. The first ranks of riflemen were already within gunshot; they had taken aim. The whole column observed in silence. Not a cry, not a shot was heard. The General alone, standing erect, continued to take his observations, his large cloak of pale gray lined with red thrown over his broad shoulders; ever and anon he turned to repeat the command 'Do not fire.' But the orders given to the commanders of the troops to *attack* us were, on the other hand, *positive*. The riflemen commence firing—they advance. No preventive intimation whatever was transmitted. No parley was sought. The firing grows thicker and thicker. We hear the well-known whistle of the balls as they pass through the bushes and strike the trees around us. Unhappily, some inexperienced youths are unable to control themselves at the spectacle, so new to them, of this terrible game, and return a few ill-directed shots, which but too truly cause blood to flow. The rest do not move; he who is standing continues to stand; he who is sitting continues to sit. All the bugles without exception sound the signal for the fire to cease. All the officers give the same order by word of mouth. Such is the answer we send to the troops which are sounding the advance, accompanying it with a well-sustained fire. The General from his post, erect amidst a thick shower of balls, repeats the cry 'Do not fire!' In that moment, two balls strike him. One a spent ball in the left thigh, another in full force in the instep of the right foot. The wound in the thigh is light—that in the foot is serious and complicated. Garibaldi, at the time he was wounded, not only remained standing, but drew himself up majestically. Friends, brothers, cousins, acquaintances, companions in recent battles fought for the country, meet and recognize each other. A lieutenant of the (royal) staff presses forward before the rest. He is conducted into the presence of the General, who, looking at him, commands him to lay down his sword. The lieutenant obeys, but observes that he came to parley. But why did he not come sooner? The General, with much dignity, reproved him in these words, 'I have known for thirty years, and better than you, in what war consists. Learn that those who come to parley do not present themselves in that guise.' Other officers of the rifles and of the line are led under the tree, where the General is laid. He orders their swords to be taken from them, but afterwards that they should be restored, which order is executed. All this passes in a very short time. Meanwhile, unmoved himself, and waving aloft his hat with his left hand, he cried out repeatedly, 'Long live Italy! Do not fire.' Some of his officers who were nearest to him carried him and laid him down under a tree. Then calmly, as was his wont, he continued to give orders. The most precise were ever these: 'Let them advance; do not fire.' Along our whole front the firing had ceased. A little while after Menotti is brought up, who is also struck with a spent ball in the calf of the left leg, causing a most painful contusion; he cannot stand. Father and son are both laid down under the same tree. A circle of officers and soldiers is made around Garibaldi; he lights a cigar and begins smoking, and repeats to all 'Do not fight.' The soldiers turn inquiring words and looks to the officers. The answer for all is the same, 'Do not fight.' The bugles also continue to sound the *halt* and *cease firing*, no longer for our people but for the troops, that come nearer and nearer, firing, and have already arrived."

—The scene is vivid and picturesque, and we have no doubt that the picture is truly drawn.

Col. Chambers, who, on such a point, must be supposed to speak the thought of Garibaldi himself, does rare justice to the unhappy soldier who had the misfortune to command the Bersaglieri at Aspromonte. Nothing in the military career of General Pallavicini will ever induce the world to forget that he shot down the greatest Italian of our day, or perhaps of any day. In the rough judgment of men he is infamous and miserable for ever. But generous

persons should remember that he had a harsh and difficult duty to perform, and will judge him only within the fair limits of his responsibility. That Garibaldi bears him no ill-will may be inferred from the following testimony to his good conduct: "It was generally, but untruly, reported that Pallavicini had once served under Garibaldi. The fact is that, on the contrary, he never saw the General until the 29th of August, and his first address to him was, that he made his acquaintance on the most unfortunate day of his own life. He had his orders, and the General says he obeyed them like a good soldier. The responsibility never rested upon his shoulders; his personal treatment of his prisoner was everything that was respectful, kind and courteous, and he shook hands heartily with some of his personal friends on the General's staff."

It is pleasant to find the more immediate friends of Garibaldi bearing witness on behalf of one who has few defenders. To Ratazzi there was less possibility of being generous: none of being generous and truthful. There can be no doubt whatever that, for reasons of state, Ratazzi falsified the news, making Europe believe that Garibaldi had fallen in battle, fighting against his king. "I was wounded when I was not fighting, and when I had no intention of fighting," he wrote after the affair. When in prison he observed, "Well, I hope Italy knows that there was not a fight at Aspromonte. I had given the strictest orders not to fire; some inexperienced boys did not obey, but happily there were but few wounded amongst the brave Bersaglieri who captured me; as for my volunteers, they were needlessly fired at, and many of those brave fellows fell wounded with me, without discharging their muskets." When told that the official telegrams published by Government spoke of a battle, he smiled. "Of course the gentlemen at Turin must make Europe believe that it was a serious fight and a bloody struggle. Don't be anxious, however; the truth will be known one day or other." To the Marchioness Pallavicini he said, "From my splendid position at Aspromonte I saw the Bersaglieri advancing for three quarters of an hour before they came up. Had I wished it, I could have crushed them completely, but I gave orders not to fire, and none near me did fire: I never willed civil war."

Of the literary merits of Colonel Chambers it is impossible to speak with any respect. The matter is good enough in parts; but the Colonel does not know how to place it before his readers. The volume, too, is swelled out of proportion by the easy method of inserting page after page of newspaper correspondence. In fact, the book is a very poor book: but in the present hour of Garibaldi enthusiasm it will probably find readers.

Laurence Bloomfield in Ireland: a Modern Poem. By William Allingham. (Macmillan & Co.)

THE admirers of Mr. Allingham's many beautiful ballads, so full of Irish nature, have wondered whether he would fulfil the promise which was given in his poetry from the first. They will be anxious to know whether he has done so in his new book. If they expected him to fulfil his promise in the same kind of writing, they will probably be disappointed. A poet who makes progress cannot do that. He makes us a present of that which he has done, and however much we may admire the pattern and bespeak likenesses of it, he cannot go on making copies of what he first produced. He must strike out in new directions. And there will inevitably be a look of strangeness in the new

work. It will not compare, at first sight, with the old favourite strains which have mellowed with time and grown dearer with old acquaintanceship. Let us, however, frankly say that we are not disappointed with 'Laurence Bloomfield in Ireland.' The author might, no doubt, have done, and will yet do, something different. But this bit of work he has chosen to do; he has done it manfully and honestly. And we say that, placed where he is, seeing what he has seen, and knowing what he knows, he could not, for the time being, have done better. The old theory that the signs of genius are shown most significantly when a poet takes to that which lies far away from his experience, and revels in remoteness, is now pretty well exploded. Mr. Allingham only follows the modern tendency in turning to whatsoever lies close about us to paint his picture of that present in which we live and move and have our being. He also had the urgency of an imperative national call so to do.

With affectionate yet unfearing fidelity, the poem gives us a little plot of Ireland as it is; which plot, we doubt not, very faithfully mirrors a much larger world. It is Ireland in miniature. It is vital with the national character. It has the colour of the country. The land of many sorrows and wrongs, chiefly self-inflicted, which is loved so dearly by the people who will put their hands in their own pockets, and look and expect the Deliverer to come from somewhere over the sea, and leave it with all their feelings clinging to that bit of earth in which they for ever fail to take root,—the people who, while starving, can sing of Ireland as the land of plenty and hospitable cheer, and while floundering, half swamped in bogs, can be content with a country in Cloud-land, and have poetry enough in their nature to enjoy the stars through the rents of a wretched roof. Mr. Allingham portrays the place and people fairly; states his case justly. He knows his countrymen, from peer to peasant. He has the humour to appreciate the pathos of the "poor industrious innocent, whose only fault is owing five years' rent." He admits—

That common evils which to life belong,
Patricians will account a personal wrong;
Suckled on grievances, his mind is bent
To charge on others all his discontent;
Half curses England when his toothache stings,
Half blames the Established Church for frosty springs
And rainy summers; thinks it passing hard,
From any joy of life to live debarred.
As tho' the English, French or German poor
Lead plenteous lives, with nothing to endure.

The story is from the life of Laurence Bloomfield, a young Irish landlord, who comes into possession of his property with a full determination to do his best, put his own shoulder to the wheel, call his people round him to his and their own help, and see if the old wretched state of things between rich and poor cannot be somewhat mended, even by the will of one man. He keeps his faith burning warm and bright within him, in spite of many a cold blast of sore discouragement without; and, with the aid of a true wife, he succeeds at length in creating one firm bit of foothold in the wilderness of surrounding bog on which to build his model world of happier humanity. But we have omitted to introduce him to the reader:—

Bloomfield is Irish born and English bred,
Surviving heir of both his parents dead;
One who has studied, travelled, lived, and thought,
Is brave, and modest, as a young man ought;
Calm—sympathetic; hasty—full of tact;
Poetic, but insisting much on fact;
A complex character and various mind,
Where all, like some rich landscape, lies combined.

The sketches of local persons amongst whom his future lot is cast seem to us very real and tangible. We were scarcely prepared to look for such bright, piquant, incisive strokes in

Mr. Allingham's work. Sometimes the lines will bite into the mind with their epigrammatic point as diamond bites into glass. We take a few brief specimens of felicitous description almost at random:—

The Curate.

How does a man with seventy pounds a year
In virgin linen every day appear?
Spotless his shirts are, spotless too his life;
Stiff in cravat and dialectic strife,
He shuns the popish priests, and flogs the Pope,
Nor may the Methodist for mercy hope;
Much milk of human kindness, too, he carries,
A little soured with dogma, thro' the parish,
And plays a half-divine, half-human part
With many a pious flirting female heart.

Parson Boyd's Four Daughters and Wife.

The first is clever—writeth books, be sure;
The second Sunday-schools the drowsy poor
By rote, on unintelligible things;
Another of the damsels plays and sings;
The fourth professes, merely flaxen curls!
What is their Mother?—slave to these four girls!

Isaac Brown the Methodist.

And hear him pray, with fiercely close-shut eyes!
Ge ntle at first the measured accents rise,
But soon he waxes loud, and storms the skies.
Deep is the chest, and powerful bass the voice,
The language of a true celestial choice;
Hand-organ-wise the holy phrases ground,
Go turning and returning round and round;
The sing-song duly runs from low to high;
The chorused groans at intervals reply;
Till after forty minutes' sweat and din,
Leaving perhaps too little prayer within,
Dear Brother Brown, athletic babe of grace,
Resumes his bench, and wipes his reeking face.
And if among the audience may be found
One who received two shillings in the pound
When merchant Isaac, twenty years ago—
Then talking pious too, but meek and low—
Was chastened by the Lord,—with what delight
Must he behold the comfortable plight,
And sacred influence of this worthy man.

Sir Ulrick Harrey.

He sometimes took a well-meant scheme in hand,
Which must be done exactly as he planned;
His judgment feeble, and his self-will strong,
He had his way, and that was mostly wrong.

Lady Harvey.

My Lady Harvey comes of Shropshire blood,
Stately, with finished manners, cold of mood;
Her eldest son is in the Guards, her next
At Eton; her two daughters—I'm perplexed
To specify young ladies—they are tall,
Dark-haired, and smile in speaking, that is all.

Lord Crashton.

Twice only in the memory of mankind
Lord Crashton's proud and noble self appeared;
Up-river last time, in his yacht he steered,
With crew of seven, a valet, a French cook,
And one on whom as chance the gentry look,
Altho' a pretty, well-dressed demoiselle.—
Not Lady Crashton, who, as gossips tell,
Goes her own wicked way. They stopped a week.
Then with gay ribbons fluttering from the peak,
And snowy skirts spread wide on either hand,
The Aphrodite curtained to the land,
And glided off. My Lord with gouty legs,
Drinks Baden-Baden water, and life's dregs,
With cynic jest inlays his black despair,
And curses all things from his easy chair.

Better still is the homely description of a more distinctly national character, notably that of the Doran family, who have maintained their fight for years

'Gainst marsh and rock, and furze with all its spears.

The father, wise in his day and generation, with his prefacing cough and secretly scanning eyes, "who sucked his pipe and shook his head" when people talked of "Tyrants," and—

Held the maxim that, in prosperous case,
'Tis wise to show a miserable face;
A decent hat, a wife's good shawl or gown
For higher rent may mark the farmer down;
Beside your window shun to plant a rose,
Lest it should draw the prowling bailiff a nose,
Nor deal with whitewash, lest the cottage lie
A target for the bullet of his eye;
Rude be your fence and field—if trig and trim
A cottier shows them, all the worse for him.

The daughter is thus charmingly portrayed:—

And where at *kemp* or *kayley* could be found
One face more welcome, all the country round!
Mild oval face, a freckle here and there,
Clear eyes, broad forehead, dark abundant hair,
Pure placid look that show'd a gentle nature,
Firm, unperplex'd, and strong, to middle height,
Graceful arose, and strong, to middle height,
With fair round arms, and footstep free and light;
She was not showy, she was always neat,
In every gesture native and complete,
Disliking noise, yet neither dull nor slack,
Could throw a rustic banter briskly back,

Reserved but ready, innocently shrewd,—
In brief, a charming flower of Womanhood.

The girl was rich, in health, good temper, beauty,
Work to be done, amusement after duty,
Clear undistracted mind, and tranquil heart,
Well-wishers, in whose thoughts she had her part,
A decent father, a religious mother,
The pride of all the parish in a brother,
And Denis Coyle for sweetheart, where the voice
Of Jack and Maureen praised their daughter's choice.
More could she ask for? grief and care not yet,
Those old tax-gatherers, dun'd her for their debt;
Youth's joyous landscape round her footsteps lay,
And her own sunshine made the whole world gay.

It is at a time big with fate for the little
local world when Laurence enters on his duties
as a proprietor. The neighbouring landlords
have determined on using strong measures.
The Ribbonmen sit in secret conclave, serve
their notices, and execute vengeance. Here is
a notice served upon Pigot, who is agent for
Bloomfield and his uncle:—

Take Notice, Big gut, if one claw you lay
On Tullah, you'll for ever roo the day—
So change your tune, and quickly, or by God
This warning is your last—we'll have your blud;
Sined Captin Starlite.

In spite of this, however, the uncle insists on
the evacuation of Tullah, and the bailiff sees it
carried out with the aid of policemen, crowbars
and rifles. This eviction scene is the sort of
thing that has made so many of the Irish
people lift their eyes, and look and long for
the free forests of the Western World, as the
Israelites of old may have yearned for the
promised land of Canaan. It may serve to set
people thinking on the various causes of that
exodus which threatens to cover the land with
the shadow of desolation that seems to have
already fallen upon the hearts of thousands:—

The Eviction.

In early morning twilight, raw and chill,
Damp vapours brooding on the barren hill,
Through miles of mire in steady grave array
Threecore well-arm'd police pursue their way;
Each tall and bearded man a rifle swings,
And under each greatcoat a bayonet clings;
The Sheriff on his sturdy cob astride
Talks with the Chief, who marches by their side,
And, creeping on behind them, Pauden Dhu
Pretends his needful duty much to rue.
Six big-boned labourers, clad in common frieze,
Walk in the midst, the Sheriff's staunch allies;
Six crow-bar-men, from distant county brought,—
Orange, and glorying in their work, 'tis thought,
But wrongly,—churls of Catholics are they,
And merely hired at half-a-crown a day.

The Hamlet clustering on its hill is seen,
A score of petty homesteads, dark and mean;
Poor always, not despairing until now;
Long used, as well as poverty knows how,
With life's oppressive trifles to contend.
This day will bring the history to an end.
Moveless and grim against the cottage walls
Lean a few silent men: but some one calls
Far off; and then a child 'without a stitch'
Runs out of doors, flies back with piercing screech,
And soon from house to house is heard the cry
Of female sorrow, swelling loud and high,
Which makes the men blaspheme between their teeth.
Meanwhile, o'er fence and watery field beneath,
The little army moves through drizzling rain;
A 'Crowbar' leads the Sheriff's men; the lane
Is enter'd, and their plashing tramp draws near;
One instant, outcry holds its breath to hear;
'Halt!'—at the doors they form in double line,
And ranks of polish'd rifles wetly shine.

The Sheriff's painful duty must be done;
He begs for quiet—and the work's begun.
The strong stand ready; now appear the rest,
Girl, matron, grandaïre, baby on the breast,
And Rosy's thin face on a pallet borne;
A motley concourse, feeble and forlorn.
One old man, tears upon his wrinkled cheek,
Stands trembling on a threshold, tries to speak,
But, in defect of any word for this,
Mutely upon the doorknob prints a kiss,
Then passes out for ever. Through the crowd
The children run bewild'rd, wailing loud;
Where needed most, the men combine their aid;
And, last of all, is Oona forth convey'd.
Reclined in her accustomed straw chair,
Her aged eyelids closed, her thick white hair
Escaping from her cap; she feels the chill,
Looks round and murmurs, then again is still.

Now bring the remnants of each household fire;
On the wet ground the hissing coals expire;
And Pauden Dhu, with meekly dismal face,
Receives the full possession of the place.

Whereon the Sheriff, "We have legal hold.
Return to shelter with the sick and old.
Time shall be given; and there are carts below
If any to the workhouse choose to go."

A young man makes him answer, grave and clear,
"We're thankful to you! but there's no one here
Going back into them houses: do your part.
Nor we won't trouble Pigot's horse and cart."
At which name, rushing into the open space,
A woman flings her hood from off her face,
Falls on her knees upon the miry ground,
Lifts hands and eyes, and voice of thrilling sound,—
"Vengeance of God Almighty fall on you,
James Pigot!—may the poor man's curse pursue,
The widow's and the orphan's curse, I pray,
Hang heavy round you at your dying day!"
Breathless and fix'd one moment stands the crowd
To hear this malediction fierce and loud.

Meanwhile (our neighbour Neal is busy there)
On steady poles he lifted Oona's chair,
Well-heap'd with borrow'd mantles; gently bear
The sick girl in her litter, bed and all;
Whilst others hug the children weak and small
In careful arms, or hoist them pick-a-back;
And, 'midst the unrelenting clink and thwack
Of iron bar on stone, let creep away
The sad procession from that hill-side grey,
Through the slow-falling rain. In three hours more
You find, where Ballytullagh stood before,
Mere shatter'd walls, and doors with useless latch,
And firesides buried under fallen thatch.

One result of this eviction is a stern decision
of the secret society, and a bloody revenge
executed on Pigot, the bailiff, in a lonely lane,
by members of the lurking fraternity:—

For many weeks from every wall and gate
Stared "Murder" and "Reward" in letters great,
Two hundred pounds the Lord Lieutenant's bribe,
One thousand which the gentry round subscribe,
But all in vain; for his employer dead,
The spy took mortal fear to heart, and fled.
Few even dared to read the bills, and they
Walked off in silence; if they said their say,
'Twas said with caution and in secrecy.
A huge converging crowd of low and high
Had swelled the costly funeral and flowed
In solemn pomp, outstretched along the road.
The native press was vocal and the *Times*
Anew said something odd on Irish crimes.
And meanwhile, bringing softly night and day,
The round earth rolled on her appointed way,
With dead and living, mid the starry quire,
Brimmed with material and celestial fire,
And to and fro, with emmet's briskness, ran
The shifting, multifarious brood of man.

Laurence Bloomfield and his lady labour
hard and long to make their outer world bright
all round them with the inner sunshine of
their own happiness; their social creed the very
opposite to that of those who are

Using—faith, hope and charity being dead—
Political Economy instead!

—And they live to see that the creed of faith,
hope and charity results in the best kind of
political economy after all.

Neighbouring proprietors looked askance on
Bloomfield and his well-meant but extremely
futile efforts, or laughed at his foolish faith and
perilous plans for a time, but—

At last the world made up its mind to say,
"An odd man, truly!—he must have his way."
For thus old habitsudes themselves protect,
As our own body, failing to eject,
Sheathes an intrusive particle.

Just so. Only dare to do the right thing
boldly and persistently, and somehow the world
will manage to put up with it. Mrs. Grundy
will screech that you must not do this or the
other; but when she finds you intend to do it,
why then she says you may.

The poem concludes symbolically. Bloom-
field and his wife are seated on a summit, over-
looking the domains in which they have worked
to bless the land and brighten the face of its
people. The wife is still more hopeful of Ireland's
future than her husband, who says—

This mild, green country in the western sea,
With guardian mountains, rivers full and free,
Home of a brave, rich-brained, warm-hearted race,—
This Ireland should have been a blest place.

"It will be," Jane replied. And so we hope
it may be. It surely will, if the strength of
Ireland's effort is equal to the earnestness of
England's good wishes. And this book is calcu-
lated to hasten on the work, create the better
spirit, and bring about the result so much to
be desired.

Happy poetic touches are plentiful enough
in this poem, but we have not paused to point
them out where they lurked with a subtle

shining, like dew in the grass. We have de-
voted more attention to its purpose. It is a
plea for tenant-right; a poem for statesmen
to read. A great deal of thought and feeling
and artistic power have gone to the making of
it. The verse chosen is a good old-fashioned
sort, quite adequate to the purpose. It has
something of Pope's point and Goldsmith's
simplicity, touched to a more modern issue.

The Student's Manual of English Literature:
a History of English Literature. By Thomas
B. Shaw, M.A. A New Edition, enlarged
and re-written. Edited, with Notes and Illus-
trations, by William Smith, LL.D. (Murray.)

THE 'Outlines of English Literature,' from
which the present edition is derived, has taken
rank as a work of acknowledged merit; and it
was a happy thought to publish it, in its pre-
sent enlarged form, as one of Mr. Murray's
Students' Manuals, under the editorial super-
vision of Dr. W. Smith. It is now extensive
enough, and well adapted to meet the wants
of most students. We are not acquainted with
any work which, in so complete and convenient a
form, conveys so large an amount of information
with regard to our literature. The subject has
not yet received the attention it deserves as a
branch of education, though its importance is
recognized in the recently-instituted competi-
tive examinations. We have often thought that,
if some of the many hours which young ladies
are forced to waste upon so-called accomplish-
ments, for which they have no natural aptitude,
and in which they can therefore never excel,
were devoted to the study of English literature,
great benefits might be gained. It is intended
to publish a selection of passages from our chief
writers, as a companion to the present volume.
When this is done, the neglect of which we
complain can no longer be excused on the ground
of a want of suitable books. Judgment is shown
in allotting to the various writers space pro-
portioned to their importance, the prominent
authors being treated at length, and their works
enumerated, classified, and described in detail.
The interest as well as the solid value of the book
is much increased by the amount of biographical
knowledge communicated. In characterizing
the authors and their works, Mr. Shaw shows a
personal acquaintance with them, and an inde-
pendence of judgment. Though he does not
often startle one with novelty, he is never
a mere repeater of other people's opinions at
secondhand. His views are generally such as
to make him a safe guide. On Shakspeare he
has bestowed special attention, as may be seen
even from the following extract:—

"The first impression which strikes the reader
when he makes acquaintance with the Historical
and Legendary category of Shakspeare's dramas, is
the astonishing force and completeness with which
the poet seized the general and salient peculiarities
of the age and country which he undertook to
reproduce. With the limited and imperfect scholar-
ship that he probably possessed, this power is the
more extraordinary, and shows that his vast mind
must have proceeded in a manner eminently syn-
thetic; he first made his characters true to general
and universal humanity, and then gave them the
peculiar distinguishing traits appropriate to their
particular period and country. His persons are true
portraits of Romans, for example, because they are
first true portraits of men. His great contemporary
Jonson has shown a far more accurate and extensive
knowledge of the details of Roman manners,
ceremonies, and institutions; but his personages,
admirable as they are, are entirely deficient in that
intense human reality which Shakspeare never fails
to communicate to his *dramatis persone*. The
nature of the Historical Play, as it was understood
by Shakspeare, admitted, and even required, the
adoption of an extensive epoch as the subject, and

a numerous crowd of agents as the material, of such pieces; and it is not too much to say, that in all the personages so introduced, from the most prominent down to the most obscure, the reader may detect, if he takes the necessary pains, that everyone had, in the mind of the author, a separate and distinct individuality, equally true to universal and to particular nature. Nay, in comparing such subjects as are drawn from different periods in the history of his own or other nations, in ancient or modern times, we may remark the singular felicity with which this great creator has *differentiated*, so to say, various phases in the character, social or political, of a people: thus the Romans in 'Coriolanus' are very different from the Romans in 'Julius Caesar' or 'Antony and Cleopatra,' though equally true to general human nature and to the particular nature of the Roman people at the different epochs selected. The same extraordinary power of *differentiating* is equally perceptible in the English historical plays, as will plainly be seen on comparing 'King John,' for example, with 'Henry IV.' or 'Henry V.' This power of throwing himself into a given epoch is, in Shakespeare, carried to a degree which cannot be justly qualified as anything short of superhuman. It is true that in these plays we find instances of gross anachronism in detail; but these anachronisms never touch the essential truth of the delineation; they are mere external excrescences, which can be instantly got rid of by the imaginative reader, and which, though they may excite a passing smile, do not affect for a moment the sense of verisimilitude."

The notes and illustrations supplied by the editor give a brief account of Anglo-Saxon, Norman and early English literature, and of writers less important than those described in the text, but still worthy of mention.

Clerical and Parochial Records of Cork, Cloyne, and Ross, taken from Diocesan and Parish Registries, MSS. in the Principal Libraries and Public Offices of Oxford, Dublin, and London, and from Private or Family Papers. By W. Maziere Brady, D.D. 3 vols. (Longman & Co.)

In the old days, when Sternhold and Hopkins were superseded, "Brady" may be said to have implied one-half of the author "Tate-and-Brady" who furnished that authorized version of the Psalms, in which the Royal Singer of Israel becomes a very small scribbler of very weak verse.

Great were the two men in their day, nevertheless. Various were their fortunes, and diverse the destinies of their respective houses. They were both Irishmen of the middle of the seventeenth century. Nahum Tate was born in Dublin, Nicholas Brady at Bandon, near Cork. Nahum owed his education to Dublin College; Nicholas owed his to Westminster and Oxford, but his degrees of M.A. and D.D. to Dublin. Tate came to London, tinkered Shakespeare, wrote some now-forgotten plays, and succeeded Shadwell as Laureate. Brady came to London too, where he obtained the living of Richmond, in Surrey, acted as chaplain to William and Mary, also to great Anna, and, with Tate, set himself to improving the Psalms of David, as Nahum had improved the plays of Shakespeare. Then the two men separated. Tate, a reserved, sensitive man, tortured by the idea that his worth was greater than the world would allow, and, mistaking his aspiration for inspiration, fell into want and a fuddled condition of life, and died a half-starved, fugitive debtor within the liberties of the Southwark Mint. His old colleague, Nicholas, meanwhile made his way at Court, became chaplain to Caroline, Princess of Wales, strengthened the foundations of the house, which had been laid by his ancestor, Hugh, the first Protestant Bishop of Meath, and perpetuated the line, one representative of

which is the compiler of these volumes, the Vicar of Clonfert, in the diocese of Cloyne.

The arranger of these chronicles records the name of Dr. Nicholas Brady among the incumbents of Kilnaglogh (Cork), 1688, and says of him that "his name will be remembered as long as the present version of the Psalms remains in our Book of Common Prayer," which is a prophecy we will not attempt to gainsay. One American gentleman has thought it worth while to collect all the editions of Tate and Brady; but he will not be able to assign the meed that is due to either of the bards, for, as the editor remarks, "the opinions of learned men as to the merits of the versification, and also as to the share Dr. Brady had in the composition of the several pieces, are nearly as various as the several editions." The editor also informs us that his ancestor owed his nomination to the rectory of Stratford-on-Avon to the "great Earl of Dorset." In bestowing this gift on so poor a poet, we are reminded of what two other poets said of the donor,—Pope, that he was "the Muses' pride"; Rochester, that he was "the best-natured man with the worst-natured muse"; and we are inclined to agree with Rochester. We must remember, however, that Dorset took Prior from humble service in a coffee-house, and attached him to literature.

These volumes give a statistical history of the bishoprics named, and as full accounts as could be compiled of the prelates and the clergy. The dates go back, in some cases, to a very early period, but generally they may be said to begin about the end of the fifteenth century. Their value, as books of reference, is shown by the names of Roman Catholic as well as of Anglo-Catholic clergymen among the subscribers. To an ordinary reader they will be found about as amusing as a dictionary; but to the interested they will supply many dropped threads in history. Frequent is the record of ruined churches and of small congregations,— "about seven or eight Protestant families in this parish"; or, a Protestant incumbent's "wife and children go to mass." In 1700, we hear that "there is a heap of rubbish in Mr. Dickson's orchard at Ballybricken, which was a church heretofore." Sometimes a priest builds an altar beneath the ruined vaults of these churches. At others, we find priests living as hermits, not out of love for seclusion, but by Papal order, because they had not resisted female fascination like St. Kevin. With sin there is desolation—"elder trees grow within the church," marking the latter. Withal there is some friendliness,— "the Rector and Vicar (of Kilmoe, A.D. 1699) agree as well as they can with the fishermen for the tythe of fish"; they must have been better fed than taught, for of the church it is said, "there is neither Bible nor Common Prayer-Book in it." At the church of Little Island (1697) "there is a pulpit and desks, but no seats." There and elsewhere "the old seats were destroyed in the time of the troubles." It is not that many seats are required even now in some parishes. At Bruhenny, to which the Rev. Sir Lionel Darell appointed his kinsman, M. Tierney, rector, the record made is, "Protestant population, 27; total value, 429l. 10s. per annum, *without residence*!"

Reverting to the olden time, we meet with an instance of a deceased man's property, "granted to his cousin, as his next Protestant heir." The injustice, however, is not all on one side. Long before the Reformation, Roche, Archdeacon of Cloyne, "by false and fraudulent suggestions to the Pope, that the Bishop (Jordan) was so broken with age, and deprived of his strength and sight, that he could not by himself exercise the Pastoral Office, obtained a

Deputation to be assigned a Coadjutor to him, and by virtue thereof seized into his hands all the rents and income of the See."

Many of the grand jury presentations recorded here illustrate the social and political history of the times. Under the year 1697, the Cork grand jury presents Cornelius Crowley, Owen M'OWen, and Sullivan, as daring to "teach school" contrary to the Act, they being "all Irish papists." Another is presented for carrying a case of pistols; but the legally-armed guardians of loyal folk seem to have been as bad, at least, as the "Torys" themselves, for record is made of a complaint against Capt. Bourke and his Irish soldiers, for "plundering the inhabitants of Duhallo, *more than their Majesties' army did heretofore*." King James the First, in his turn, plundered the bishops, whom he compelled, on nomination, to give him a "gratuity." In Charles's time there is an order "to pay 18l. towards erecting a musical instrument called in English *organs*, as the custom is to have in Cathedral churches." Of Chappell, Bishop of Cork and Ross, 1638, it is said that "he was baptized by immersion, as was the custom in his native parish,"—Lexington, Nottinghamshire. It was the almost universal custom, with royalty as with commonalty; Arthur, Prince of Wales, being, however, the last English prince who was immersed and not sprinkled. Chappell was a stringent keeper of his sheep, and men called him "an Irish Canterbury,"—referring to Laud. One of Chappell's successors, Browne (1710), preached "a discourse against the drinking of healths, whereby the great evil of the custom is shown"; and towards the close of his career he burnt a great number of sermons which he considered as unfinished, and "not fit to be read in manuscript or print." Peter Browne could not have been better educated in criticism had he been a pupil of Kilkenny College itself, which seat of learning was known as "the Eton of Ireland," and there Swift was, for a while, an *alumnus*. With their brethren of the Romish Church many of these prelates lived on friendly terms. When the eccentric and kindly Bishop Hervey, of Cloyne, but ultimately of Derry, died, the Roman Catholic Bishop and the dissenting minister resident at Derry subscribed to the monument which covers his remains, at Ickworth, in Suffolk.

The following extracts will serve to show some of the characteristics of the Irish Church and its progress through a long course of years. In 1571, Bishop Dixon, of Cork and Cloyne, is thus spoken of:—

"March 7, 1570-1. Richard Dixon, Bishop of Cork and Cloyne, was sentenced to do public penance in Christ Church, Dublin, during divine service 'on Sunday next,' but did it in hypocrisy and pretence of amendment. Therefore the Commissioners, on the 7th of November, 1571, proceeded (after full proof and examination had) to deprive him of his See, for having married a woman of bad character, one Anne Goole, of Cork, while his lawful wife, Margaret Palmer, by whom he had children, was living. And for having (after this done) attempted, by letters, to induce another respectable young lady to be married to him."

A few years later (1583) we meet with Lyon, the first Protestant Bishop of Cork, Cloyne, and Ross, who, when previously appointed to the vicarage of Naas, "obtained a dispensation to hold the same with any other benefice, and a licence to live in England and transport the profits of his vicarage into that kingdom." Worse than this, in 1594, we find Thomas Sarsfield coolly writing to the Bishop, on the vacation of a living, these words: "I have written since the last incumbent's death to a kinsman of mine, in Limerick, named Richard Sarsfield, an Englishman born, who hath not

taken orders, that if it please him, getting your Lordship's will, I would willingly bestow that poor living upon him, for his better maintenance!" Richard would not accept this offer, but the Bishop appointed another lay friend! But even regularly ordained men do not always make the most exemplary incumbents. Here is, for instance, the Rev. Neptune Blood, of Holy Trinity, who must have been akin to the Colonel who stole the regalia. Under the year 1665 we have the following entry:—

"1665. May 31. From Mr. Neptune Blood, deane of Kilfenora, being in satisfaction of the plate he tocke away (when Minister of the said parish), belonging to the saide parish and church, £14."

Things do not improve with time. In 1694, the Lords Justices having declared that Dean Jephson was not to be troubled because of his non-residence, Bishop Palliser thus writes to them:—

"Unto which order the Bishop hath paid that dutiful respect which becomes him, but humbly tenders the truth of the case to their lordships' consideration, that the said William Jephson has several livings in other dioceses to the value of near 300*l.* a year, and yet resides upon none of them; and that above three years ago he obtained a patent for some considerable benefices with cures in this diocese, named Ardagh and Clonpriest, and yet to this day never came to the Bishop to take institution and induction upon his patent, so that these livings are still in law void; and it is in the power of the chief governors to give them unto them that will personally serve the cure, and not run away with the entire profit of these livings, and do nothing for it, as Mr. William Jephson for above three years has done. Moreover, he is as yet no actual chaplain to any regiment, but (as the Bishop is well informed) only designed to be a chaplain to Col. Colthorpe's regiment, which is to be raised here in Ireland. It is certainly no slender abuse in the Church for a man who never did, and never is likely to do, any service to the Church, to run away with the profit of two considerable livings upon a bare presentation, which gives no legal title; and when he is required by the Bishop to come out of England (which he is not so sick but he might very easily do) and be admitted into these livings, pursuant to his patent, to prevent the Bishop's sequestration, instead of complying with the Bishop's most just order, he gets an injunction from the government, upon a false suggestion, to tie up the Bishop's hands, that he cannot handle a man as he deserves."

What came of Palliser's remonstrance we cannot say; but in later years our absentee Bishop was himself complained of by no other than the celebrated Berkeley of Cloyne, who once had peculiar ideas on the non-existence of matter, and who wrote a treatise on the virtues of tar-water, which began, indeed, with tar-water, but ended with the Trinity.—

"In Sept., 1728, he sailed for Rhode Island, in order to found a Seminary, under the name of St. Paul's College, in Bermuda, for converting the savage Americans to Christianity. The College, by its charter, was to consist of a President and nine Fellows, who were obliged to maintain and educate Indian Scholars, at the rate of 10*l.* per annum for each. Dr. Berkeley was named President, and the first three Fellows named in the Charter were the Rev. William Thompson, Jonathan Rogers, and James King, all Fellows of Trinity College, and Masters of Arts in the University of Dublin. The Government of the day made various excuses for not supplying the sum of 20,000*l.*, voted by the English House of Commons for this purpose. Sir Robert Walpole, the Prime Minister, when pressed on this subject by Dr. Gibson, Bishop of London, made the following reply:—"If you put this question to me as a Minister, I must and can assure you, that the money shall most undoubtedly be paid as soon as suits with public convenience; but if you ask me as a friend, whether Dean Berkeley should continue in America, expecting the payment of 20,000*l.*, I advise him by all means to

return home to Europe, and to abandon his present expectations." It was while engaged on this Utopian scheme, that he was described as an absentee in 1729, "the yearly value of his estates spent abroad being about 900*l.*" [Prior's List of Absentees.]

As an instance of a Protestant dignitary being relieved in his conscience by a Jesuit, the subjoined is unique in its way:—

"Philip Gold, or Gould, appears as Archdeacon of Cork from 1582 to 1585, and also from 1591 to 1612; and from 1583 to 1612 as Archdeacon of Cloyne. In 1587 he was also a Vicar Choral of Cork, and he held likewise the P. Glentworth, Cloyne, from 1591 to 1612. Archdeacon Philip Gold was married to Helena, sister to Patrick Sarsfield, as appears by a curious document now among the Roche MSS. in the British Museum, which purports to be a certificate from John Copinger, Priest, S.T.B., formerly of Aquitaine, who acts by virtue of a faculty from 'Reverendissimo patre Christophoro Hollenodio Soc. Jes. in Hib.' Copinger grants a dispensation to Dr. Philip Gould and Helena Sarsfield, who after many years intermarriage find that they were consanguineous in third and fourth degrees. This dispensation, or certificate, was granted by Copinger, 'non plus in favorem Helene quæ semper in Catholicâ fide perseveravit, sed et in favorem Philippi qui licet beneficia ecclesiastica ab hereticis obtenta possideat et teneat, tum pro viribus Catholicam fidem fovebat et Catholicos ubique fovebat et favit.'"

The Archdeacon and his wife seem to have been Romanists not merely in heart, but in fact, yet they were allowed to enjoy undisturbed their good things obtained from heretics. With this sample of what the Church in Ireland has had to contend with, we close Dr. Brady's laboriously compiled volumes.

Mystical Philosophy and Spirit-Manifestation. Selections from the recently-published Correspondence between Louis Claude de St.-Martin and Kircherberger, Baron de Liebstorf, during the Years 1792-97. Translated and Edited by Edward Burton Penny. (Exeter, Roberts, London, Hamilton, Adams & Co.)

OUT of "the Schools" we fancy that, even among people who have read, and prayed, and meditated, it would not be very easy to get a definition of what is meant by "Theurgy" or "Theosophy"; or to find many to whom the names of Hiel, Gichtel, and Jane Lead are familiar, though they may have heard of such mystics as Jacob Böhme and Pordage. Yet it is a noticeable sign of the times that in these days, when an uncompromising spirit of investigation is so largely pervading one section of earnest seekers after truth, a book like the very curious volume in hand can be produced in England; since its production may seem to argue, if not the existence, at least the expectation of some small audience.

The most famous of these two letter-writers, St.-Martin, enjoyed a certain reputation in his day as "Le Philosophe Inconnu," and was looked up to and consulted as an authority. In the Correspondence before us, he will be found laying down the law, to his admiring friend, without stint or hesitation; and more than once, when the private judgment of the other wandered beyond the bounds prescribed by his philosophy, taxing him with credulity and imprudence. The two men, however, were obviously devout seekers for the truth, though their manner of search was so strange and fantastic that persons not having enlarged charity may almost be excused for doubting its sincerity.

To attempt to follow the thread of argument concealed throughout this Correspondence under a tissue of mystical jargon, which would puzzle many of the most accomplished seers and mediums who are devoted to grosser marvels and mysteries, is a task beyond our patience.

A single specimen will be enough, and more than enough:—

"..... I am delighted that you are pleased with the little I have told you of the editor of our friend B. His name was John George Gichtel, born at Ratisbon in 1638, of pious, rich, and respectable parents. You have rightly compared him to a general, for he lived and died with his arms in his hand; he not only fought himself, and fought for his friends, but he often mounted the breach for whole nations. His eagerness for instruction was sustained by many favourable opportunities, so that he became, in his time, a distinguished savant. He drew upon himself the hatred of the priests by a writing on the bad state of the clergy in his country; and, as he would not recall this writing, they found means to banish him ignominiously from Ratisbon, after first stripping him of everything. He took refuge in Holland, in the greatest poverty. The priests followed him even in his exile. He was imprisoned, and prosecuted criminally; but his faith and patience overcame everything. He withdrew to Amsterdam, where he made acquaintance with several families in which worth and piety were respected. It is remarkable that he had knowledge of Sophia, and enjoyed several manifestations of a sublime order, before the writings of our friend B. were known to him. It was the cross which he had carried for his divine Master, and the inviolable attachment which he had vowed to Him from his childhood, which availed him for these favours. Some time after his arrival at Amsterdam, Böhme's writings fell into his hands; they were then exceedingly scarce. The 'Three Principles,' and the 'Seven Forms of Nature,' arrested him a long time, and it was only after being greatly exercised, and many combats, that he fathomed them. Gichtel, although very learned, lost all taste for reading, except the Holy Scriptures, and the works of our friend B. was by constant practice of his precepts, and after many repetitions, that he came to understand them in their depth. He valued them as much as the Old and New Testament, and thanked Providence, from the bottom of his soul, for having placed these writings in his hands; he never tired of reading, above all, the 47th of our friend's Letters. Gichtel called prayer the spiritual meat, and reading the drink of the soul. The nights seemed too long for him, so that he gave very few hours to sleep. He lived nearly always

red, but rarely in solitude; he was acquainted with an estimable family, who, poor as he was, proposed to him a very rich match; but our champion refused; the parents, nevertheless, continued to esteem him and had him with favours. His residence at Amsterdam was replete with a crowd of events in theosophic order, which I had rather express by word of mouth than by letter. He was acquainted with a widow, a worthy, well-to-do, and enormously rich. After she had come to know him well, she frankly expressed to him her desire to be united to him indissolubly. He esteemed her, and felt even a sort of inclination towards her; but he gave no answer; he withdrew, and remained at home without going out for four weeks, laying the matter before God. One day, as he was walking in his room, he saw, at noon, a hand come down from heaven which joined his hand with that of the widow. He heard, at the same time, a strong clear voice, which said, 'You must have her.' Any one else, in his place, would have taken this manifestation as a divine direction, but he soon saw it was only the widow's spirit, which, in the fervency of her prayers, had penetrated the outward heaven and reached the astral spirit. From that moment he gave himself altogether to Sophia, who would have no divided heart; he saw that he was called to the priesthood of the highest order. Without any seeking of his own, he received letters from several lords of Germany, even sovereigns consulting him; women of all classes sought his acquaintance and his hand: it is remarkable that the prayers he offered for them only added oil to their fires, till Sophia advised him to leave off praying for them. When Louis the Fourteenth came to the gates of Amsterdam, in 1672, our general made use of his own arms, and drove the foreign troops away. He found,

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afterwards, in the public papers, by name, the very regiments and squadrons which he had seen, face to face, when he pursued them out of the territory of the Republic. Sophia, his dear divine Sophia, whom he loved so well, and had never seen, came on Christmas-day, 1673, and made him her first visit: he, in the third principle, saw this shining heavenly virgin. On this occasion she accepted him for her husband, and the marriage was consummated in ineffable delight. She, in distinct words, promised him conjugal fidelity; that she would never leave him, neither in his crosses, nor in his poverty, nor in sickness, nor in death, but that she would always dwell with him in the luminous ground within. She assured him she would abundantly recompense him the sacrifices he had made in having given up for her an alliance with any of the rich women who had wanted to have him. She gave him to hope for a spiritual progeniture; and, for dower, she brought essential, substantial, faith, hope, and charity into his heart. The wedding festivities lasted to the beginning of 1674. He then took a more commodious lodging, a good-sized house, at Amsterdam, though he had not a farthing capital of his own, nor undertook anything to make money, nor ever asked a groat from anybody, either for himself or others; yet, as several of his friends went to visit him, he had to entertain them. Sophia had also a central language, without words, without vibration of air, which was like no human language; nevertheless, he understood it as well as his mother tongue; this is what assured him that he was seduced by no external astral, and he trusted it with all his heart."

We may repeat, that of the two bewildered men who mixed up algebraic calculations with rhapsodies as wild as they were super-delicate, the Frenchman seems to have had the stronger mind. The book, however, is melancholy, as exhibiting a waste of time and earnest piety woeful to contemplate, when the real wants and strivings of poor humanity are taken into account. Surely such writers as this pair of friends are happily described by Coleridge in his 'Aids to Reflection': "He that will fly without wings, must fly in his dreams; and till he wakes will not find out that to fly in a dream is but to dream of flying."

Rambles in the Deserts of Syria, and among Turkomans and Bedaweens. (Murray.)

A Journey Due East. By C. Cooke. (Hall.)
Eastern Europe and Western Asia: Political and Social Sketches of Russia, Greece and Syria in 1861-2-3. In 3 vols. by Arthur Tilley. (Longman & Co., Fort St. Vrain.)

Of books about the East it is likely that we shall live to see an end. They may change their fashions and their forms. At one time they will be poetical and romantic, at another statistical and historical, and then again quizzical and funny, just as the humour pleases us most at home. Our fathers liked to picture the East as full of Zuleikas and Medoras, and our mothers used to dream of Ghebers and Emirs. We ourselves laughed, in our younger days, over the Asian mystery, the letters of Sidonia, the arrival of the Duke and Duchess of Montacute in Jerusalem: of late we have taken to parliamentary authorship, resolving the Asian mystery by means of Blue Books, of which the only fault is an impenetrable dullness. But whether the mood is to laugh, to cry, or to yawn, the stream of publication never ceases to flow. The Nile is not more steady, the Danube not more ample. Instead of slackening since the Crimean war, when the splendour of the East came into rude collision with our actual wants and miseries, the course of English travel and speculation in the Morning Land has increased in volume.

In the dear old times of Mahmood and his Janizaries, it was not so easy to skim the East as it is now. A traveller had then a fair

chance of being stoned in Damascus, of having his throat cut in Hebron, of being drowned in the Bosphorus. Much of the peril, and consequently much of the charm, have departed from a programme of the Grand Tour. We can only say much of the peril, for a traveller may still have his throat happily cut in Hebron; but under the eyes of the Sultan the very Fakirs are now civil. Civilization has so far seized upon Turkey in Europe, that Pera is as safe as Paris; is not much more dirty; and is quite as dear. Yet the charm, if diminished, is not gone from the country. Zuleika and Nourmahal have given place to a Sick Man; but the invalid seems to have nearly as much attraction for authors and publishers as the famous Light of the Harem herself.

If a country could be saved by books, the Ottoman Empire would be safe enough for a thousand years. Stamboul, as our readers now know, is not a capital of barbarism, as many fancy, without a press, a newspaper and a poet. It is, in fact, a highly literary city, with a man of letters as Seraskier, a poet as Foreign Minister, an historian as Cadi; but we may doubt whether Stamboul pours out in a year as many volumes on all subjects as London pours out on Stamboul alone. Our contributions towards a better understanding of the Asian mystery will soon amount to as large a library as the pious Omar (dear friend of readers to come) consumed in Alexandria. The other day we had Lady Hornby's pleasant sketches; a little later Lord and Lady Strangford's pictures and criticisms. Last week we had Dr. Sandwith's silly romance of the 'Hekim Bashi.' To-day we have three new volumes: 'Rambles in the Deserts of Syria,' by an anonymous writer, 'A Journey Due East,' by Mr. Cooke, and 'Eastern Europe and Western Asia,' by Mr. Tilley,—each volume either pleasant or useful in its way.

'Rambles in the Deserts of Syria' is a noticeable book, the author of which knows the country he writes about. His rambles lay among the Bedaween tribes from the banks of the Tigris to Antioch, by way of Aleppo and Hama, thence to Damascus, Baniyas and Jerusalem, and through Samaria to Mount Lebanon. He avoided the beaten road, keeping as far as possible to the Arab camps, and feeling rather disgusted with himself when he sat down at a comfortable hotel dinner on Mount Zion. Among these tribes he remained, as we infer from words in the Preface, for several years;—the dates of his letters run over about four. The experience of this long period is condensed into a series of descriptions of Arab life.

These descriptions are bold and pleasant, and, on the whole, are favourable to the Desert tribes, though the writer, who is neither a rhapsodist nor a snarler, depicts the wild fellows as he found them, with their scanty clothing and exuberant vices all about them. Sometimes we have nice little pictures skillfully dashed in. Take this sketch of a Bedaween sheikh:—

"Jedaan is a young man, under thirty years of age, short in stature, light and wiry, with a handsome countenance and deep expressive black eyes. Elected sheikh for his bravery in battle and wisdom in council, he had all the air and bearing of a desert prince amongst his vassals. Before the tent, which contained five large compartments, stood picketed his milk-white mare, a noble animal, the gift of his enemy, Abd-ul-Kerim, Sheikh of the Shammar. Jedaan's father had taken refuge from a feud in his tribe with the father of that great chief. The boys became sworn brothers; and now that each is sheikh of his respective tribe, they always avoid meeting in the many fights between the Anezi and the Shammar. Last year the latter were defeated on one occasion, and

Abd-ul-Kerim was with difficulty saved by the speed and lasting quality of this mare. On the following day, he sent to tell Jedaan that he would soon have his revenge when reinforcements should come, and that, as he feared for the life of his boyhood's friend, he sent him his mare, which could distance every other in the Shammar tribe. Jedaan rode her in the next engagement he had with Abd-ul-Kerim, the Anezi were beaten, and she brought him home unhurt after a long pursuit."

All Arabs delight in such tales. One of their favourite histories is that of the owner of a swift mare which a neighbouring sheikh greatly coveted. A reward was in vain offered to any one of his tribe who could take her for him by stratagem or force. She was too fleet to be obtained in the usual way. A proposal of a hundred camels in exchange for her was made and refused. A stratagem was resorted to by the chief himself. This sheikh lay groaning on the lonely plain when the man passed on his mare. Dismounting, the latter raised him gently, and placed him on her back to lead him home, supposing him to be wounded or sick. The deceiver galloped off, and the dupe called after him to take the mare as a gift on the sole condition of never telling the tale, which might deter others from being compassionate. That would be considered by every true Ishmaelite as a splendid revenge for the theft,—heaping coals of fire on the offender's head.

One of the Rambler's companions in the desert was Haji Batran, a Bedaween of singular courage and subtlety; a man who had been invested by the Turkish authorities with a command of Irregulars, very much on the principle of setting an old thief to catch a young one. An incident in Batran's career illustrates very well the relation which commonly exists between the Sultan's lieutenants and the Bedaween sheikhs:—

"There was great difficulty in obtaining the pay of the irregular troops. Having at last become desperate, he informed the authorities that, if he received no money up to a certain day, he would plunder the Arabs nearest his camp, who happened to be those of Saffi. The reply was a civil request to go to town and receive his pay. He went, was admitted to the governor's presence, and was kept in conversation by him until the room, passage, and stairs were filled with soldiers. Batran chanced to look round, and, understanding at once the governor's design, uttered a yell of rage, drew his sword, and, being a man of great strength, pushed and cut his way through the crowd, which fell back dismayed as he vaulted on his mare and galloped out of the town. From Saffi he sent a message to the governor that he might still save the Arabs of that valley by sending his money thither. The messenger brought back word that there was no answer, but that troops were preparing to march against him. Haji Batran then fell upon the unfortunate people of Saffi, killed sixteen of them, and carried off everything they had. It soon became known that he had joined the Anezi, and, pursuit being in vain, no further steps were taken. When a new governor came, some months afterwards, his depredations were put a stop to by condoning all his past misdeeds, and settling his accounts. He then resumed his previous functions, as if they had never been interrupted. I could not refrain from expressing my opinion of his conduct at Saffi, to which he replied in a deprecatory manner that he had done nothing wrong, as he had spared the women and children, and as no Arab ever expects to die a natural death like the cowardly townspeople."

This sort of thing is common in Syria. Last year the country was disturbed from Hebron to Baniyas by the revolt of a Colonel of Irregulars, named Aghil Agha; and the troubles of the Holy Land did not cease until Aghil was pacified and recalled to his lair near Nazareth. His story was, in fact, a repetition of that of Haji Batran.

Of the religious practices, and, indeed, of the social habits of the Moslem population of Syria, the Rambler gives a very exalted opinion. The Mussulman is generally content with one wife, of whom he is extremely fond:—

"The chapter of the Coran generally quoted as sanctioning polygamy is the most obscure and ambiguous of that whole collection of mystic rhapsodies; and many learned Mussulmans regard it as a weak attempt at a compromise with his conscience under the commission of what he felt to be sinful. Now there is but a small minority of the professors of Mahometanism to be found with more than one wife. A witty Turk once said that the chief difference he perceived between his and our creeds was, that his allowed many wives and one God, while ours admitted the existence of many gods, but permitted us to have only one wife. It is a melancholy truth that in the East the practice of the Mussulman religion is purer than that of Christianity, which the Moslems not unjustly tax with idolatry and polytheism when they see prayers offered to images and saints. If we look on that picture and on this, the conviction that the Church of Christ does not shine beside Islam comes sadly home to us."

Into the quarrels of the Druse and Maronite the Rambler goes at considerable length, and his story will be read with interest by many whom the formal character of official correspondence frightens from the Blue Book. He thinks the Maronites in the wrong—the sole cause of offence—the beginners of the fray. Writing from Aleppo, under date of July, 1860, he says—

"A couple of hundred Maronites went in the beginning of last month to attack the Druzes in the village of Beit Mari. A stronger force of Druzes sallied forth from the neighbouring village of Abadieh, and completely routed the assailants. Ten other villages were destroyed that day by fire. The disturbed state of some parts of European Turkey had unfortunately obliged the Porte to move thither most of the regular troops stationed in Syria, and the authorities had not a sufficient force at their disposal to put down at once this insurrection, which bears the character of an organized attempt to annihilate the Druzes."

The evil qualities of these Maronites—Christians only in the name—are painted by Mr. Tilley, whose experiences in the Lebanon have led him to very much the same sort of conclusions as those which the Rambler derives from his experiences in the Desert. Mr. Tilley says—

"The Maronites inhabit chiefly the slopes of the Lebanon between Tripoli and Beyrout. South of Beyrout to St. Jean d'Acre, and in the interior from Mount Hermon to the once-fruitful Haouran, are to be found the strongholds of the Druzes. Between the two the villages are composed of mixed Druzes and Christian sectarians. But the chief home of the Maronites is in that large and remarkable valley which extends like a funnel from the sea-shore at Tripoli to the snow above the cedars of Lebanon. Many villages are here seen in spots which seem wholly inaccessible. Perched on the borders of ravines, and within pistol-shot of one another, they are separated by hours of toilsome march. Monasteries overhang frightful chasms. The stony mountain sides and gorges are built up into narrow terraces, where vines, with rich crops of grain and inviting fruit trees, everywhere refresh the eye. Rude aqueducts bring down from unfailing sources the water which, regularly distributed in every direction, keeps up the appearance of perpetual spring. Nowhere except in Japan, where the mountains are terraced to their summits, have I seen such a picture of cultivation under difficulties as among these valleys of the Lebanon. Monks may be seen working in their common possessions. The small proprietor, surrounded by his sons and daughters, is hoeing his patrimony of mulberry trees or vines; or, reclining beneath the shade of a sycamore tree, is enjoying with them their frugal meal. Such is a poetical glimpse of life in this most beautiful of valleys. But, side by side with their praiseworthy

industry, the Maronites have vices which, though only the necessary effects of oppression, leave the worst impression on the stranger. They are mean, cowardly, cunning, avaricious, and besotted with bigotry. Their hospitality is a niggardly calculation on the generosity of their guest, and they are the most confirmed beggars in the world. From the cedars to the sea-shore the tourist is pestered for alms by people who are ten thousand times better off than the peasants of his own country. His presence is a signal to everybody—monk, man, woman and child—to throw down their implements of husbandry, and hold out a hand for charity. A handful of green barley for your horse, the first flower that comes to hand, or, as was once offered to me, a sprig of hemlock, afford an excuse and an apology for their importunate demands. Even the very dogs seem to howl *bakshiah* at your horse's heels. Wherever the Druzes and Maronites came into contact, the latter threw down their guns and fled to the fastnesses or the sea-shore."

This highly unfavourable picture of our fellow-Christians of the Lebanon is corroborated by the testimony of nearly all travellers who have had to deal with the Maronites. And this is the case, not because the Maronites incline to lean on France and to extend French influence in Syria, but because they are really and truly a set of cowards and rogues—no doubt with many exceptions. The testimony against them is too constant to be the result of either political or religious prejudices. England is a country of free opinions; and if any man could find excuse for saying a good word in favour of these uninteresting clients of Louis Napoleon, it would assuredly be said.

The Current Gold and Silver Coins of all Countries. By Leopold C. Martin and C. Trübner. (Trübner & Co.)

THERE are many different views under which the study of Numismatics may be considered, and which have each, within their appropriate limits, found merit in the eyes of different scholars. Thus one man looks upon coins as the truest test of the Art-knowledge of a given country at the time they were struck, and appeals satisfactorily to the beautiful execution of their minutest forms as an adequate demonstration of the progress of civilization among the people to whom they belonged; another turns to the metallic pages of his numismatic history, and deduces from them, with no less truth, the names of tribes or dynasties which have left no other record, or exhibits, with no less justice, the existence of a dialect or alphabet hitherto unsuspected in the locality to which the coins are known to belong; a third devotes himself, as have done the compilers of the volume before us, to the more commercial portion of the great subject, and looks upon coins, whether of ancient or modern days, as the representatives of so much wealth in the country, or as the best evidence we can obtain of the *ratios* of the different precious metals to one another. We are not called upon here to express any opinion on the relative values of these differing views; it is enough that they exist, and have been illustrated by a special literature, numbering hundreds of volumes.

The present work is by far the most complete that has ever yet been published in illustration of the third or purely practical view of numismatics, and will prove, we doubt not, of the highest value to all persons who, whether as merchants or travellers, have to do with the existing moneys of different nations, and who are, therefore, naturally desirous of having before them a single volume, in the pages of which they can at once obtain all the information absolutely necessary for their respective purposes. We feel pleasure in stating that, though some similar works have been attempted

before, for the most part, indeed, at an early period of our modern history, and in other countries than England, no book has yet been issued from the press which combines within a moderate compass, yet not so brief as to be in the least unintelligible, all those points which are of real importance in a commercial account of coins and moneys.

With this purpose, we find that the countries the coins of which are described have been arranged alphabetically, with only three exceptions—viz., those of Germany, Italy, and the South American republics—where a special sub-classification was necessary,—all the plates of each class being numbered with the same Roman numeral, and the consecutive order of the coins denoted by Arabic ones. Thus, supposing you want to know what are the existing moneys current in the little state of Mecklenburg-Schwerin, you would turn to Germany, and under this large head you will find in Plate IX.—the running Roman numeral for Germany—Nos. 22 and 23, the coins belonging to the state in question. With the same useful object, the moneys in which accounts are kept will be found at the head of each particular state; it being a well-known fact that, in different countries, for the purposes of government or commerce it has been the custom, on more than one occasion, to select some one of many different species of coin current in them for the special purpose of accounts—as, for instance, in France the *franc* is usually so employed. In some countries, like Spain, the *real* of thirty-four maravedis has been selected for this purpose, though the sub-multiple, or maravedi, has no actual metallic existence.

The weights of all the coins described are given throughout the work in grains troy and French grammes; and the comparative value of foreign and English money has been based upon the assumption that the English standard ounce of gold is worth 3*l.* 17*s.* 10*d.*, and of silver 5*s.* 2*d.* It may, no doubt, be objected to this, that such an estimate is not mathematically correct: a judgment which, of course, would not be questioned by the authors of this work. They would, however, be fairly entitled to reply, that for practical purposes their estimate is sufficiently near, especially as they give, in each case, the measure of the purity of the metallic currency for each country; and that it would be really impossible in a book of this kind, which aspires no higher than to be a useful general handbook, to lay down rules about the influence which the fluctuations in the price of gold and silver, or the relative demand for special classes of coins at particular times, will always exercise upon their market value. The only certain method that could have been adopted for the determination of the actual value of the coins of each place would have been by executing careful assays of every coin belonging to it: a labour, to say nothing of the expense thereof, which would have been really unnecessary for the objects with which this work has been put forth.

This work is illustrated by no less than 140 plates, executed by means of the galvanic battery, from impressions taken from the coins themselves in (we presume) gutta percha. This principle has been adopted before, but never to the extent to which it has been carried in this volume. The copies of the coins have then been printed from these galvanic impressions, and gilt or silvered, as required, to represent the original. We believe that this process will be found to answer admirably wherever it is not needful to give copies of very fine work, but that, in the case of the very highly finished and delicate art of the finest Greek coins, it would prove inadequate. For

the representation, however, of all existing moneys, the galvanic process has this direct advantage, that, by the adoption of the gilding and silvering of the dies, you are enabled to have before you as nearly as possible the coin itself. No engraving for this purpose would be equally good, though in most cases the individual lines traced upon the plate would be more delicate and artistic.

Many curious facts may be learnt by those who are not practised numismatists from the examination of this work, of which some would certainly not be expected to prevail at the present day. Thus, we find the Austrian Government are still issuing exact copies of the dollar of Maria Theresa, originally struck in 1780 for the purposes of the Levant trade—the only similar instance we know being the practice of the old East India Company, who struck Indian coins in the name of Shah Alem, the last Mogul Emperor, for more than forty years after his empire had been extinguished. Again, on the Bavarian coins we find a record of the rivers Danube, Isar, Inn and Rhine, whence the gold was procured, and on those of Baden and Darmstadt, that their silver was also the product of the Rhine. On some individual coins we find local records worthy of preservation; as for instance, the *zwanziger* struck in the Tyrol during the gallant resistance to the French made by Andrew Hofer; on coins of Frankfurt-on-the-Main, the memorial of the one hundredth birthday of Schiller, 1859, and the establishment of a club for rifle-shooting, 1862; and on money of the same place, issued in 1861, a portrait of a lady (obviously not of regal rank), a type unique among the coinage, not only of Europe but of the world. It is right to add that the fair burgess (for so we presume she must have been) who sat as the model to the numismatic artist of the free city of Frankfurt will go down to posterity as endowed with no inconsiderable charms.

It is needless to say that in the compilation of a work of such extent as the present, in which about 900 different coins are represented and described, some trifling errors have crept in; they chiefly appear in the plates devoted to coins bearing Eastern characters, not a few of which are turned topsy-turvy. These and similar mistakes may be readily corrected in the second edition, which we hope may soon be required. We think that in a future edition it would be of advantage that the reigning style of each sovereign whose coin is given should be stated at length; for instance, Johann. V. and Anton. V., and not, as is often the case, only Johann. and Anton.; and, further, if it be possible, that a chronological sequence should be preserved on the plates and in the descriptions, a matter (of minor moment, we admit, in the case of current coins) which has not been attended to.

NEW NOVELS.

Dr. Jacob. By the Author of 'John and I.' 3 vols. (Hurst & Blackett.)—Whether it is that authors are growing old, or that novel-readers are verging towards the grave, we cannot take upon ourselves to say: certain it is, that the heroes and heroines of fiction are becoming every day further advanced in life, and it is now no uncommon thing to marry off a lady with faded cheeks and streaks of silver in her golden tresses to a gentleman who has lost the youthful symmetry of his manly form, and whose ebullient locks are becoming scanty. Now withered elderly ladies and stout gentlemen are very well in real life,—they are often most estimable and useful members of society; but in a novel, where with one stroke of the magician's wand we hope to be transported to the realms of youth and beauty, it is a little hard to find that people are apt to grow old and grey, and fat and puffy, at the end of the

third volume. We must, however, remonstrate—and remonstrate vehemently—against a hero who begins by being an old man, with silver hair, from the very commencement of the first volume. Here is the description of Dr. Jacob:—"A handsome man at sixty, we may safely say, is more nobly, imposingly handsome than a handsome man at thirty. Soft silvered hair gives such wondrous calmness and grandeur to the features, especially if they be regular and commanding, and the complexion have a tone of vigorous manliness about it. Dr. Jacob possessed every possible physical advantage—a fine well-poised head, six feet two inches of height, fine sensitive eyes, a clear, healthful colouring, an English pair of shoulders, and the easiest, gracefulest carriage in the world." Such is the all-conquering hero who is to fascinate and subdue every female heart with which he comes in contact. We are told that "he knew that he possessed a strange influence over all women; that young and old alike yielded to it, and that his love was masterful, and could ever carry victory before it. His heart beat proudly and joyously at the new spring-tide dawning for him." Again, we read:—"Dr. Jacob was a Goethe among women. The most trifling word from his lips had a charm with it that none could resist. Whether his quiet eloquence, or sweet voice, or caressing manner, or noble features inspired such unusual homage, it would be difficult to say; certainly he *had only to hold out his hand for every warm little heart to drop into it.*" Accordingly, this irresistible old man, with his silver hair, goes about Germany flirting to his heart's content with every woman he meets, married or single, and most passionate love-scenes ensue between him and a disreputable Baroness, who offers to leave her husband and children and home, and everything else she has in the world, for this fascinating Dr. Jacob, who, albeit, is a clergyman and a popular preacher. When the foolish Baron, her husband, is killed accidentally, the love of Baroness Ladenburg grows beyond all bounds of prudence, and her Reverend lover follows her to a watering-place, where, when tired of the stormy and violent love-passages in which the newly-made widow delights, Dr. Jacob seeks calm repose and pleasing variety in winning the first affections of a childish and innocent girl of eighteen, who is staying in the same hotel; and lest carping critics should call the man an old fool, or doubt if the youthful Kätchen were likely to have cared for his attentions, the author begs to bring forward a precedent. "Girls of eighteen have loved old men of sixty," he says, "before now. Remember Goethe and Bettina; remember Montesquieu and Marie, and many other instances in point." Dr. Jacob is likewise a sybarite. He cannot resist buying toys, trinkets, sugar-plums whenever he sees them. He is totally without principle, and he makes everybody belonging to him profoundly miserable. The Baroness, Kätchen and another woman, all break their hearts for him. He is *fêted* and caressed wherever he goes. He swindles people out of their money on false pretences. He cheats his tradespeople out of their just dues, and yet the unmitigated old scoundrel is evidently intended by the writer of the tale to be a most interesting and admirable character, and we are meant to be taken in by him and to feel the deepest sympathy with him; which is really expecting a little too much from the most morbidly soft-hearted novel-reader who ever lived. The descriptions of German life are good. Fräulein Fink, the stiff schoolmistress, and Dr. Paulus, the honest but uncomprehending little pastor, are capital draws. The school is like a bit out of 'Villette,' with the melancholy friendless English governess; and the worthy Prof. Beer has a strong resemblance to "Monsieur Paul." Mr. and Mrs. Brill, the English chaplain and his wife, and their large untidy family, are also good. Many of the scenes are well described, especially the great thunder-storm; and the writing is good throughout. The weak point in the book is its hero. Dr. Jacob disgusts us with his hypocrisy, his selfishness, his utter want of principle, and, above all, with his absurd pretension in setting himself up as a hero at all, at his time of life, when he ought to have been eating mutton and keeping early hours.

OUR LIBRARY TABLE.

The Fractional Family: being the First Part of Spirit-Mathematics-Matter. By Arthur Young. (Low & Co.)—The fractional family means man, wife, and their children, and is a bad system. The integral family means a few hundreds of such fractions in combined action, and this is the true system. Mr. Young is, then, a co-operationist, as was the late Robert Owen, whose name is associated with the parallelogram. But this was only because his associated families were to live in a large square of building. Mr. Young is much more closely connected with mathematics, which are, according to him, the connecting link of spirit and matter; and they give what he calls the trinity in unity of spirit-mathematics-matter force. He informs us that the object of his book is to exhibit the passionless soul-system of man as a trinity in unity of affective, distributive, and sensitive passionless attractions, in strict correspondence with the trinity in unity of spirit-mathematics-matter. On looking over the pages we see that something more than mere parable is intended. It is no figure of speech that alternation in man, and the rotation of the earth on its axis, are equivalent effects of S.-M.-M. action. Man rotates upon himself under the influence of the same S.-M.-M. forces which cause the planets to rotate on their axes. All this we do not understand; the reader may possibly make it out in the work itself, in which elliptic diagrams play a large part. Unless Mr. Young be a great way in advance of his age—a question which we must leave to posterity—he is a remarkable example of morbid analogy. It is not an uncommon disorder, though seldom carried to such extremes as in the case before us. The darkest part of the night is just before the dawn—so it is said, how truly we know not. A great many persons really accept this statement as proving that the period of heaviest sorrow immediately precedes relief to the spirit. Poetical comparison is made an act of reasoning, and parables become sources of deduction. Let this practice be carried far enough, and the disciple of analogy comes to see the good and evil of social life in elliptical drawing, and the actual forces of nature become the agents of spiritual movements. Mr. Young does not attempt to support his notion that mathematics connect matter and spirit by any sort of showing whatever. We never saw the assertion before; the nearest to it we know of is as follows: Nearly twenty years ago there was a smart Oxford M.A. who wrote on education. He had that kind of dislike to mathematics which was nurtured at Oxford in time past; but he found that it was matter of necessity to introduce the study into his system of education. And he did it cleverly; he transferred the science from the mental to the corporeal. There must be, he said, some attention to mathematics; for man is an arithmetical, geometrical, and mechanical animal, as well as a rational soul. In all probability this writer never had anything to do with Euclid. Mr. Young has clearly had something to do with geometry; but what there is in his book is so distorted that it gives us no idea of his knowledge. Mr. Young notices the fixed proportions of chemical combination, and the fixed proportions of the bee's work, and so calls chemistry the neutral or mathematical intermediate of the Aromal (i. e. imponderable) and gravitative, while instinct is the neutral or mathematical intermediate of the intellectual and organic. When things like these are gravely put forth as scientific discovery, they must be as gravely shown up. Mr. Young has "rotated upon himself" by S.-M.-M. force until he is quite giddy, and we decline his speculations until we are sure that they will not produce a like effect on ourselves.

Curiosities of Savage Life. By James Greenwood. With Woodcuts and Coloured Illustrations, by F. N. Key and R. Huttula. First and Second Series. (Beeton.)—Mr. James Greenwood has departed from a custom, for the observance of which arguments may be found, in publishing at this time of the year two volumes which would more appropriately have appeared during the "children's season." The object of the author's

handsome and abundantly illustrated books is to place before young readers the more striking characteristics of savage life in different parts of the world. To effect this he has gathered from a large and very various body of writers passages describing the manners and aspects of uncivilized tribes, and these extracts he has strung together with a very slender thread of original narrative. He is, therefore, to be judged as a compiler rather than a writer. Of his industry and the wideness of his reading the volumes contain sufficient evidence; but the absence of a philosophic arrangement, and the author's inability, or neglect, to distinguish between the reliable and comparatively worthless statements of his numerous authorities, are faults conspicuous in every chapter. The book, however, will amuse young people, and may be recommended to buyers of play-room literature.

History of West Point and its Military Importance during the American Revolution; and the Origin and Progress of the United States Military Academy. By Capt. Edward C. Boynton, A.M. (Low & Co.).—The author of this dry, official narrative of the establishment and growth of the West Point Military Academy lays no claim to "literary merit or originality." His account of the luckless André's capture is taken from Sargeant's 'Life'; Ruttenber's 'Obstructions of the Hudson' has in like manner been freely used; and, as far as the Academy itself is concerned, English readers will see no reason to place Capt. Boynton above Dr. Roswell Park. The book is as meagre and barren as a book can be; but as it is well illustrated, richly bound, and printed on creamy paper, it may be recommended as an ornamental volume. Old West Point pupils will turn over its leaves with pleasure, and then lay it aside, with regret that the subject should not have met with worthier treatment.

Sunbeam Stories. By the Author of 'A Trap to Catch a Sunbeam.' (Lockwood & Co.).—For well-intentioned children of patient dispositions, who are not remarkable for that appetite for vigorous writing which characterizes ordinary mortals, these stories may suffice. For boys and girls who may be less easily pleased, and have been less "properly" brought up, to whom such books as 'Robinson Crusoe' and even so mild a work as 'Sandford and Merton' offer irresistible charms, these stories will not suffice. The author of the book before us writes in a tiresomely ornate fashion, and, while exceedingly benevolent and even pious in his tone, contrives to make us feel not a little bored by the proxy way in which he endeavours to give new force to old thoughts and to gild the refined gold of the Bible. Doubtless some men may succeed in presenting even the oldest truths to a new audience under a new light, but the author of 'A Trap to Catch a Sunbeam' is not of them. If he were heartily impressed by the pathos and dignity of the subjects which he has, in a very mild way, attempted to treat, surely something would come out of him. Nothing is more astonishing to students than the fact that writers and preachers who choose for their themes the most obvious as well as the most impressive and intensely interesting motives—i. e. moral and religious ones—should, nine times out of ten, fail utterly to move us, and, with all the advantages of subject on their side, be woefully dull, or still more woefully ignorant of the springs of emotion and conviction. To emotion and conviction these persons appeal, yet—although they invariably beg the question as to the convictions of their readers, and charitably endow all with common sense, and most with the benefits as well as the responsibilities of Christianity—so feeble are the levers they employ, or so weak their own rhetorical powers, that the very name of a moral story suggests incapacity. Good intentions alone do not produce good books, and the critical heaven is not the place which is paved with that material.

Our list of Reprints includes the Right Hon. Sir George Cornewall Lewis's *Essays on the Administrations of Great Britain from 1783 to 1830, contributed to the Edinburgh Review* (Longman),—Mr. Nassau W. Senior's *Essays on Fiction* (Longman),—*The Boatman*, by Pisistratus Caxton

(Blackwood & Sons).—Cardinal Wiseman's *Sermons on Our Lord Jesus Christ and His Blessed Mother* (Duffy).—*On the Conservation of Ancient Architectural Monuments and Remains*, by G. G. Scott (Parker).—*Work and Play*, by the Rev. Horace Bushnell (Strahan & Co.).—Mr. Bohn has added to his "Scientific Library" *Games of the Chess Congress*, edited by J. Löwenthal; and Volume IV. of *The Life and Letters of Washington Irving*, by his Nephew, Pierre E. Irving (Bohn).—We have on our table a new edition of *A Dark Night's Work*, by Mrs. Gaskell (Smith, Elder & Co.).—a cheap edition of *The Principal Speeches and Addresses of His Royal Highness the Prince Consort*, with an Introduction, giving some Outlines of his Character (Murray).—"The People's Edition" of the Rev. G. R. Gleig's *Life of Arthur Duke of Wellington* (Longman),—and a "Popular Edition" of *The Story of Carey, Marshman and Ward, the Serampore Missionaries*, by John Clark Marshman (Strahan & Co.).—We have also on our table Second Editions of *The Senses and the Intellect*, by Alexander Bain (Longman),—*Miss Jewsbury's Sorrows of Gentility* (Chapman & Hall),—*The Idle Word: Short Religious Essays upon the Gift of Speech and its Employment in Conversation*, by the Rev. E. M. Goulbourn (Rivingtons),—*Old Bones; or, Notes for Young Naturalists, on Vertebrate Animals, their Fossil Predecessors and Allies*, by the Rev. W. S. Symonds (Hardwicke),—*On the History, Position and Treatment of the Public Records of Ireland*, by an Irish Archivist (J. R. Smith),—and *On Spirit Drawings, a Personal Narrative*, by W. M. Wilkinson (Pitman).—Third Editions of *Our Administration, Past and Present, Considered in a Letter to the Premier*, by W. O. (Stanford),—and *Evening Thoughts*, by a Physician (Van Voorst).—The following Miscellanies may also be announced:—*William Thomas's Universal Newspaper and Periodical List* (Watson),—*A Paper upon the Egg of Apollonius Mazimus, the Colossal Bird of Madagascar*, by G. D. Rowley (Triibner & Co.),—*Neutralité de la Belgique*, par Ferdinand Benens,—*The Schleswig-Holstein Question Considered*, in a Lecture by Mountague Bernard (Parker),—*Anent the North American Continent* (Ridgway),—*Minchmoor*, by Dr. John Brown (Edmonston & Douglas),—*Consumption Arrested by the Turkish Bath*: Reprint of Dr. Leared's Report in the *Lancet*, preceded by *Construction of a Bath for Medical Purposes*, by D. Urquhart (Hardwicke),—*Croquet: the Laws and Regulations of the Game*, by John Jaques (Jaques & Son),—*Reise durch das Innere der Europäischen Türkei im Herbst, 1862*, von Heinrich Barth (Berlin, Reimer),—and *Routledge's Handbook of Croquet*, by Edmund Routledge (Routledge).

LIST OF NEW BOOKS.

All about Shakespeare, illus. 12mo. 1/6 swd.
Archibald's Law of Landlord and Tenant, 3rd edit. 12mo. 14/6 cl.
Bell's English Poets (Poems of Shakespeare), V. 1, new ed. 1/6 swd.
Bell & Daldy's Pocket Series, 'Irving's Sketch-Book,' 12mo. 3/6 swd.
Bisset's 'omitted Chapters of the History of England,' 15/6 cl.
Blake's My Step-Father's Home, 3 vols. post 8vo. 31/6 cl.
Blount's Barbara Home, 3 vols. post 8vo. 31/6 cl.
Burritt's Walk from London to John O'Grat's, cr. 8vo. 12/6 cl.
Burton's Abbott Thorpe, or the Two Wills, 2 vols. post 8vo. 21/6 cl.
Carter's Discount Tables, new edit. 12mo. 2/6 cl.
Chambers's Garibaldi and Italian Unity, 8vo. 10/6 cl.
Crabb's English Synonyms, new edit. 8vo. 15/6 cl.
Curtius' First Greek Course, 12mo. 3/6 cl.
Engineering Facts and Figures, 1863, ed. by A. B. Brown, 8vo. 6/6 cl.
Forb's Pocket Playmen, 12mo. 2/6 cl. Pictures, sm. cr. 8vo. 3/6 cl.
From Pillar to Post, a Novel, post 8vo. 10/6 cl.
Gentleman (The), by author of 'Dinner and Dinner Parties,' 4/6 cl.
Gilbert's The Goldsmith Family, 3 vols. post 8vo. 21/6 cl.
Gilbert's The Roseary Legend of Wilton Abbey, 2nd ed. cr. 8vo. 3/6 cl.
Good Stories, ed. by Clarke, 1st Series, cr. 8vo. 1/6 limp cl.
Gore's Maori King, or Quarrel with New Zealand, post 8vo. 10/6 cl.
Graham's Military Ends and Moral Means, 8vo. 15/6 cl.
Great and Good, or Alfred Father of his People, fcap. 8vo. 2/6 cl.
Gurnersall's Discount Tables, 11th edit. 8vo. 10/6 cl.
Guthrie's Christ and Inheritance of Saints, new ed. 8vo. 5/6 cl.
Guthrie's Platform Sayings, 3rd thousand, 12mo. 1/6 cl.
Hop Blossoms (The), or Reward of Youthful Integrity, 2/6 cl.
Ingil's Ballads from the German, 8vo. 5/6 cl.
Kitt's Cyclopædia of Biblical Literature, Vol. 2, 3rd ed. 20/6 cl.
Late Laurels, by author of 'Wheat and Tares,' 3 vols. post 8vo. 15/6 cl.
Laure's Standard Manual of Geography, 12mo. 1/6 swd.
Leah, the Jewish Maiden, 12mo. 2/6 cl.
Macmillan's Magazine, Vol. 3, 8vo. 7/6 cl.
Miller's Dorothy Dovedale's Trials, 2 vols. post 8vo. 21/6 cl.
Morning Dew, Daily Readings, selected by Garbett, cr. 8vo. 5/6 cl.
Mosaic Origin of the Pentateuch, (Paris 2nd and 3rd Editions), 100 cl.
Official Programme of the Shakespeare Festival, cr. 8vo. 1/6 swd.
Our Easternwards, or Realities of Indian Life, cr. 8vo. 3/6 cl.
Rever's Shadow and Sunshine, or The Isles, 12mo. 2/6 cl.
Reid's History of the County of Butte, 8vo. 7/6 cl.
Roth's Gymnastic Exercises, 8vo. 1/6 canvas.
Royal Naval and Merchant Shipping of all Nations, mounted, 5/6 cl.
Select Lib., 'Levers's Martins of Cro' Martin,' 2 vols. cr. 8vo. 4/6 cl.
Shakespeare's Dramatic Works, by Hazlitt, new ed. 4 vols. 14 cl.
Smith's Letter to a Wife Member of the Southern Independent, 3/6 cl.
Spirit (The) of the Giant Mountains, Fairy Tales, by M. R. 3/6 cl.
Stoddard's History of the Prayer-Book, cr. 8vo. 5/6 cl.

Stowe's Minister's Wooing, new edit. illus. post 8vo. 5/6 cl.
Strange's Seven Sources of Health, 12mo. 2/6 swd.
Taylor's Flowers and Fruits from old English Gardens, 12mo. 2/6 cl.
Taylor's Restoration of Belief, new edit. cr. 8vo. 8/6 cl.
Thompson's Day Dreams of a Schoolmaster, 8vo. 5/6 cl.
Vesohy's Garibaldi at Capraia, cheap edit. 8vo. 1/6 bds.
Wood's Verrier's Pride, cheap edit. post 8vo. 6/6 cl.
Wolfe (Major-General James), Life of, by Wright, 8vo. 16/6 cl.
Wordsworth's Excursion, first 6 Books, Notes by Bromley, 12mo. 1/6 cl.

ALARIC A. WATTS.

WE have to add another name this week to the list of distinguished literary persons removed by death from amongst us within the last few months. On the 5th inst., at his residence in Kensington Park, after a brief illness, Alaric Alexander Watts calmly expired in his sixty-eighth year. His name as poet, critic, art-connoisseur and journalist, once so constantly and prominently before the reading world, has now for a considerable period been withdrawn from public notice; not, however, because he had ceased to labour with love at his literary avocations,—as various anonymous publications could testify, together with numerous unpublished manuscripts,—but rather because with advancing years he had ceased to care for notoriety.

Alaric A. Watts was born in London in March, 1797. The gloom of a Chancery suit, of twenty years' standing, overshadowed his earliest years. The fortunes of the Watts family had long been declining, and appear then to have reached their lowest ebb. The schoolboy life of the future poet commenced whilst he was yet of tender age, in the Grammar School of Wye College, Kent, of which his only brother, his senior by many years, was one of the masters. A few years later found him, although still a youth, an usher in a school opened by his brother at Putney. Finding it impossible to pursue his own education, through the constant demands made upon his time by his brother's pupils, at the age of fifteen he determined to seek his education elsewhere. He offered himself as pupil-teacher to George Crabbe, author of the 'Technological Dictionary,' and was at once accepted. Here he rapidly progressed in his studies, although having frequently to con over-night himself the lesson which on the morrow he had to impart. He continued his vocation of tutor in various schools, also in a private family near Manchester, until 1822, when he started upon his literary career, by publishing a small volume entitled 'Poetical Sketches.' It was illustrated with engravings by Heath, from designs by Stothard. This little volume passed rapidly through five editions, and brought the young literary aspirant into connexion with his eminent contemporaries, Wordsworth, Coleridge, Southey, and Campbell.

Towards the end of the same year, Mr. Watts's publishers having purchased the *Leeds Intelligencer*, he became its editor, and commenced his vocation of journalist. Later he was editor of the *Manchester Courier*; was engaged in establishing *The Standard*, and for ten years was the editor of the *United Service Gazette*, in the columns of which he advocated many naval and military reforms, since carried out. For twenty years he was connected with the newspaper press, and assisted in establishing during that period some twenty Conservative journals in London and the country.

Returning, however, to the combined literary and artistic undertakings of Mr. Watts, we find him, in 1824, starting 'The Literary Souvenir,' one of the earliest of the "Annuals," a series of illustrated works which had an immense success, and formed, in fact, an era in the development of the English school of Art, the novelty and importance of which have, at the present day, been forgotten, and cannot be well estimated by the generation which has been born since. The idea was borrowed from the Germans; but its fullest development was carried out in England, and originated in 'The Literary Souvenir,' under the editorship of Mr. Watts. Poems, and short prose tales, and sketches from the pens of established and rising literary celebrities of the time, were associated with highly-finished line-engravings from the best examples of the contemporary English school of painting. The works of Turner, Leslie, Danby, Newton, Howard, Collins, &c., were selected by Mr. Watts, and were engraved by the most eminent artists. The success of 'The Literary Souvenir'

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soon brought a host of honourable rivals into the field. 'The Literary Souvenir' was continued annually until 1834, when it was succeeded by 'The Cabinet of Modern Art,' under the same editorship.

In 1850 was published a selection of Mr. Watts's poetical works, in a large, handsome volume, illustrated by numerous fine line-engravings after pictures and designs by Stothard, Howard, Danby, &c. This volume was entitled 'Lyrics of the Heart; and other Poems.' It contains, together with various new poems by its author, the old favourites of the public, 'The Death of the First-Born,' 'Ten Years Ago,' 'My Own Fireside,' &c., several graceful lyrics from the pen of the poet's wife, youngest sister of the late J. H. Wiffen, the translator of Tasso and Garcilasso de la Vega, and of B. B. Wiffen, whose translation of the 'Alfabeto Cristiano' of Juan de Valdes was lately reviewed in the *Athenæum*. Mrs. Watts has been associated with her husband in his literary labours throughout his career.

A pension of 100*l.* per annum from the Civil List was conferred upon Mr. Watts by Her Majesty in 1853, "in consequence of services rendered by him to Literature and the Fine Arts through thirty years." As in other cases, this pension may probably be continued to the poet's widow.

THE SHAKESPEARE FESTIVAL.

ALTER a few names and dates, and the story of the Schiller Committee in Berlin, (recently told in these pages,) a story not to be read without many a smile, may be taken as a history of the Columbus Committee in Genoa, the Luther Committee in Worms, and the Shakespeare Committee in London. The same causes everywhere produce the same effects. You cannot make bricks without clay. You cannot have a popular movement without the consent of many persons. How to get a large number of men to concur actively in any given idea—to support it by their votes, their presence, and their subscriptions—and especially when that idea to be supported is one which has the mere interest of historical sentiment,—is one of the most difficult problems in the world. Those who engage in enterprises of the kind are probably prepared for a little rough work, and are neither surprised nor alarmed when they encounter it. No popular movement has ever been made without a good deal of friction. Yet, on the whole, notwithstanding differences of opinion as to what should be done in remembrance of the birthday of our National Poet—differences which result from the strong individualities of English character—there is a sufficient popular consent to make the three-hundredth anniversary of Shakespeare's birth remarkable as a demonstration of respect. There are few towns in England in which the Poet will not be warmly remembered on Saturday next, in one mode or another; but the festival will by many persons be considered as extending from April 23 to May 3—that is, from the nominal birthday to the real birthday. Indeed, it may be said to have already commenced. We notice briefly the Shakespeare events of the coming week.

On Monday, in the afternoon, there will be a meeting of bankers and merchants at the Mansion House, to hear addresses from Mr. Cowper and Mr. Tite, on behalf of the Shakespeare Committee, of the Lord Mayor presiding. In the evening there will be a performance of 'The Merchant of Venice' at Sadler's Wells, for the benefit of the Monument Fund. Miss Marriott and Mr. G. V. Brooke will sustain the principal parts; Mr. Buckstone will appear in the farce of 'Box and Cox'; and Mr. George Cruikshank and Miss Heraud will play the dagger scene from 'Macbeth.' On the same evening, a Shakespeare Concert will be given by the Philharmonic Society; at which Miss Banks and Mr. Lockey will sing, and Signor Sivori will perform Mendelssohn's Violin Concerto.

On Thursday evening, a Festival Concert and Dramatic Entertainment will be given at the Agricultural Hall, at which Mesdames Lemmens-Sherington, Sainton-Dolby and Parepa, Messrs. Sims Reeves and Weiss, with many others, will

sing; and Mr. Phelps will read the first act of Shakespeare's 'Tempest.'

On Friday, a Grand Concert will be given, under the direction of M. Jules Benedict, at St. James's Hall. The most eminent of our musical artists will give their services.

On Saturday morning, the London trade societies will assemble on Primrose Hill—from that day to be popularly known as Shakespeare Hill—where the bands of Her Majesty's Household Brigade will execute some of the most famous Shakespeare music. A space of ground will be marked off on the southern slope, by direction of the Chief Commissioner of Public Works, in which the working men will plant an oak-sapling from Windsor Forest in memory of the day. The procession will then form and march round the tree.

In the evening, these societies will assemble in the Agricultural Hall, Islington, to witness a Shakespearian Concert and Recital. At Drury Lane, 'The First Part of Henry the Fourth' will be performed. At the Haymarket, 'Twelfth Night,' with 'Venus and Adonis' as an afterpiece. At the Princess's, 'The Comedy of Errors.' Performances in commemoration of Shakespeare, and for the benefit of the Monument Fund, will also take place at the New Adelphi and the St. James's Theatres. At the Surrey Theatre will be given 'The Second Part of Henry the Sixth.'

These Shakespearian performances would necessarily prevent the holding of any great banquet on that day in London, even if a public dinner were considered an appropriate form of commemoration: a point on which opinions seem to be about equally divided. Members of some of the literary clubs will, however, dine together that evening.

In cities which have no means of presenting one of Shakespeare's plays—such as Paris, Frankfort, Florence and Constantinople—a dinner may be a very pleasant way of bringing the Poet's countrymen and admirers together. Thus, in Paris, Lord Cowley, Lord Gray, and the British residents will dine at the Grand Hotel, supported by many eminent Americans and by a number of French men of letters. In Frankfort, Sir Alexander Malet, our Minister at the German Diet, will dine with the English circle, and their German friends, at the Saalbau. We hear of banquets to be held in Berlin, Florence and Stamboul, and there may be many others.

On the same day, there will be a Festival at the Crystal Palace, for which a temporary monument has been erected in the gardens; and a banquet, at which Lord Carlisle is announced to preside, in Stratford.

This festive programme is assuredly large enough to satisfy the most enthusiastic admirers of the Poet. Let us carry it through with hearty resolution, and then erect a monument in London to commemorate the year, and our duty in the matter will have been nobly done.

ON THE WILL OF SHAKESPEARE.

April 11, 1864.

THE exhilarating communication on the *goods and chattels* of Master William Shakspeare reminds me of a paper in my possession which deserves to see the light. It relates to an attested copy of the WILL of Shakspeare which was in the hands of the Rev. Joseph Greene, of Stratford, in the year 1747, and was no doubt the copy which had been given to the executors in 1616. The existence of the paper has been known since 1819, it being one of the Lansdowne Manuscripts; but I believe it has never been printed in *extenso*. It has been quoted, indeed, by Mr. Hunter, by Mr. Halliwell, and perhaps by others. Mr. Hunter, however, has misreported its press-mark, and by Mr. Halliwell it has been mis-asccribed. (721.)

As a preface to the paper, I shall give a biographic outline of Mr. Greene from 'An Argument on the Assumed Birthday of Shakspeare,' which I propose to distribute soon after the conclusion of the national rejoicings which are to commence on the 23rd.

Joseph Greene, a native of Worcestershire, was educated at Oxford, A.B. 1734. In 1735 he was appointed master of the grammar-school at Strat-

ford, which office he retained till 1771. He was patronized by the celebrated James West, P.R.S., and assisted him in his pursuits. In 1772 he was incorporated A.B. at Cambridge, and proceeded A.M. He held the rectories of Welford and Miserdine, both in Gloucestershire, and died at the former place, about four miles from Stratford, in 1790.

"*Str.*—I have been extremely concern'd I should disappoint you in your expectation of seeing Shakspeare's Will: As soon as you left me I made a diligent search, and at length had y^e luck to meet with it, & hope for the time to come I shall have more prudence than to promise what I cannot readily perform: I have now transcrib'd it a second time, which transcript, as some small atonement, I humbly beg your acceptance of.

"I am pretty certain the thing it self will not come up to the idea you may have entertain'd of it, as it bears the name of Shakspeare's Will: The legacies and bequests therein, are undoubtedly as he intended; but the manner of introducing them, appears to me so dull and irregular, so absolutely void of y^e least particle of that spirit which animated our great poet, that it must lessen his character as a writer, to imagine y^e least sentence of it his production.

"The only satisfaction I receive in reading it, is to know who were his relations, and what he left them, which perhaps may just make you also amend for y^e trouble of perusing it.—I am sir with all dutiful respect your most humble servant,

"JOSEPH GREENE.

"Stratford upon Avon, Septemb: 17, 1747.

"To The Honourable James Esqr. at Alscott."

It seems that Mr. Greene took no precautions to ensure the preservation of the valuable document then in his possession, as it is not known to be in existence.

I hope the prospect opened by Mr. Coote will not be obscured. The public owe him thanks for the hint, but he must permit me to observe that he has complimented Mr. Staunton at the expense of others of firmly established reputation. I doubt if any editor of Shakspeare has committed such an oversight as he describes, for I find the abbreviations *Inr. ex.* or *Inv. ex.* given by Mr. Rodd in 1838, by Mr. Collier in 1844, by Mr. Halliwell in 1848, by Mr. Singer in 1850, and by Mr. Dyce in 1857 and 1864. But that the meaning of the abbreviations has been clearly understood is more than I can venture to assert. On that point we must accept the interpretation of Mr. Coote, with sincere wishes for the success of his researches.

I wish some one learned in the laws of the period would favour us with his opinion on the bequest to Mrs. Shakspeare. The current notion does not quite satisfy me. I doubt the correctness of it, for thus wrote Sir Thomas Smith in 1565: "In London and other great cities they have that lawe and custome, that when a man dieth, his goods be divided into three partes," &c. It was a law of limited application, and might not have been in force at Stratford.

BOLTON CORNEY.

EASTER EGGS.

Paris, April, 1864.

JUST as on New Year's Day the ladies and children of Paris are agog, wondering who will be generous and who will be mean, so on Easter Sunday speculation is rife on the extent of the booty each household will secure. Ay, *secure* is the word, in default of a stronger one. Let us not be too nice. Stand not on the order of your giving, but give. Lent is at an end, and the days of Boissier and Siraudin have come again. Their rival windows are packed with sweetmeats of the costliest description. They cater only for heavily-laden purses. The modest may go elsewhere. Are there not red eggs in the barrows of the "merchants of the four seasons" and in the greengrocers' windows? The poor *bourgeois* can buy his chocolate egg for a few sous to delight his children, but Siraudin and Boissier have naught to do with the offspring of little shopkeepers, as a glance at their gorgeous establishments will satisfy any beholder. Siraudin replaced the New Year's doll with an exquisitely-modelled Cupid, and the crowds came back again, and the establishment was packed with exquisites buying

Easter eggs full of *bon-bons*, and costly surprises of every description. Siraudin is inexhaustible in the production of artistic whims, all expensive enough to satisfy the extravagance of the luckiest of stock-brokers. It being necessary to make Easter offerings in the shape of an egg, good M. Siraudin invented birds' nests of costly material (with real birds of gorgeous plumage fluttering over their sugar eggs). He had humming-birds with Easter eggs under them. Let the vulgar imitate him with a hedge-sparrow if they pleased, he was safe with his expensive skins. He would plant loving birds upon the eggs his customers should buy, and in this way at Easter, as on New Year's Day, reign supreme. It was charming to see the spirit in which the facetious journals remarked on the crowds of unhappy male victims, who were bound to carry these costly eggs to their female acquaintance. It is insinuated that the finest golden eggs fell to the share of the avaricious ladies who dwell round about Notre Dame de la Lorette; elderly gentlemen being bound to offer ostrich eggs, while the *gandin* of twenty-two may carry to his adorable creature an egg no larger than that of a wren.

The Parisians were, moreover, amused with a happy sketch. Two ladies, gaudily dressed, are sitting amid their Easter offerings holding a friendly conversation. They have evidently taken a careful and accurate estimate of the value of the offerings. A sad thought has just struck one lady. There are no more forced levies on their friends possible before January the First, 1865. "Couldn't we invent some form of contribution for Michaelmas?" she asks her companion. M. Siraudin might help the ladies to an idea. Michaelmas geese with golden eggs in them, might take; but, unfortunately for the fair tax-gatherers, the tax-payers are at Baden, or Trouville, or Biarritz, in September.

Among the Easter offerings made to the public this year, however, the enormous literary egg of M. de Villemessant is the most remarkable. It is called the *Grand Journal*, and a great journal it is. Its page is exactly one yard high and two feet in breadth. The editor says the French people wanted a lively weekly paper, with plenty in it, and he offers them amusement and the events of the week by the yard! The first number is undoubtedly amusing, and in no part more so than where the editor publishes a series of letters from his friends approving his scheme. The Great or Big Journal is not a weekly newspaper; it is a weekly gossip. It abounds with anecdotes more or less personal; it recounts personal experiences with freedom. For instance, M. de Villemessant gossips about D'Orsay's tailor, and tells us how, about twenty years ago, there lived in the Galerie de Valois, Palais Royal, a tailor—or rather, an *artiste*—renowned for his waistcoat-making. The famous Count D'Orsay was a great patron of his, and he often went to London simply to take the Count's orders. This tailor, whose name was Blanc, was a clever fellow, with a taste for literature; he read everything that came out, and was thoroughly up in all the great questions of the day. He was the first to discover in Louis Ulbach, his compatriot, then young and unknown, the future man of talent, the clever and distinguished novelist of to-day. By dint of daily contact with an aristocratic *clientèle*, Blanc had gained a certain polish, which, however, had nothing pretentious about it. He was the son of a peasant, and had quitted his native village on foot, in order to make his way in the world. "I do not know the name of the village," M. de Villemessant goes on to say, "but it could not have been Guerande, for in that case Blanc would not have been obliged to leave it to make his fortune—a man's wealth being there estimated according to the number of waistcoats he wears. While himself almost a child, he had become godfather to a little girl, who afterwards was left an orphan. When this happened, Blanc brought the child to Paris, and watched over her growth with a father's care. She was pretty and good, and so, by-and-by, the love of Blanc began to change its character, and he resolved to marry his god-daughter. She, in her turn, loved him, and the matter was arranged. Suddenly, however, the girl, whose lungs had always been delicate, fell seriously ill. The doctors prescribed change

of air, and she was sent to Ville d'Avray. Thither every day went poor Blanc, snatching a few hours from his business, and taking with him a little present of fresh flowers or early fruit for his *fiancée*. I often happened to meet him at the station, and then I was invariably made the confidant of his hopes and fears concerning the poor invalid. At the end of a year the young girl died, and was buried in the pretty cemetery of Ville d'Avray. This cemetery, unlike more pretentious places of its kind, is not a sculptor's studio, but simply a garden for the dead, where the trees, flowers and insects all whisper the lullaby of those who sleep the eternal sleep. Every Sunday Blanc went to Ville d'Avray, and passed the day regretting, weeping, and praying at the tomb of his *fiancée*. Towards evening, more tranquil, he would go and sit in the little summer-house of the *Restaurant de la Grille*, kept by the guard of the forest. The sister of this guard was a widow, and, full of sympathy and compassion, she listened, Sunday after Sunday, to the history of poor Blanc's disappointment. To listen was in some sort to console, and amongst these three personages, the lover, the dead *fiancée*, and the living confidante, there was at last but one love, and Blanc married the widow. Unhappily, however, he was not cured of his grief; marriage failed to take from him the memory of his lost love; he became more and more absorbed, and his melancholy at last ended in monomania. His reason returned to him, however, with the thunders of the Revolution of 1848. At the sound of the cannon of the Château d'Eau, Blanc awoke from his dream,—passed his hand over his forehead, as if the popular tumult had cleared his clouded brain,—took his gun, kissed his wife, rushed out to his duty as a National Guard, and formed one of the escort of a Princess and a mother, who to the last tried to struggle, with all her might, against the dangers of the *émeute* and the desertion of her partisans. The tumult and confusion which attended the departure of the royal family from the Palais Bourbon after the regency had been put aside by the people will not, even at this distance of time, have been forgotten. The young Duc de Chartres had been separated from his mother, been recognized in the crowd, seized by the collar, and would, no doubt, have been strangled if the intervention of a brave, timely arm had not occurred to spare this crime to the Annals of the Revolution. That arm was Blanc's. At the same moment, M. de Girardin and M. de Larochefajoulein were presenting themselves as shields for the Comte de Paris against the fury of an insurgent. I am wrong, however, in saying Blanc was alone in the defence. A dozen loyal and courageous men followed and aided him in his energetic intervention; and two years afterwards, on the 24th of February, the anniversary of the day, they each received from the Duchess of Orléans an emerald pin, surrounded by diamonds in the form of 'forget-me-nots.' The gifts were accompanied by a letter, which concluded thus: 'Thanks to you, who protected our weakness.' The revolution ruined the poor tailor; his reason also again left him, never to return. He died mad, ten or twelve years ago; and his last words were of '48. 'Save the children,' he cried; 'hide the treasure!'

Blanc left a will, in which he expressed a wish to be buried at Ville d'Avray; but it was found that there was no available spot in the little cemetery. His friends were intending, reluctantly, to apply elsewhere, when, on looking over the cemetery books, it was discovered that a grave which had been granted for ten years had just then become vacant. This grave was the grave of poor Blanc's lost love, and in it he was placed. It is given to every-day life sometimes to enact extraordinary dramas; of which, it seems, even tailors may be the sentimental heroes. May poor Blanc's honest head lie lightly upon his goose! B. J.

OUR WEEKLY GOSSIP.

'William Shakspeare,' by M. Victor Hugo, is to be a book on things in general—poetry, criticism and the stage, of course—but also, not obviously of course, on science, politics, art and the questions which vex us in the present day: in fact, it is a

discourse pronounced magisterially on the great subject of civilization in Europe. It is dedicated to England in these words:—"A l'Angleterre.—Je lui dédie ce livre, glorification de son poète. Je dis à l'Angleterre la vérité; mais, comme terre lustrée et libre je l'admire, et comme asile je l'aime. VICTOR HUGO."—The subject is treated in three parts and nine books. We have chapters on The Life of Shakspeare—Men of Genius: Homer, Job, Æschylus, Isaiah, Ezekiel, Lucretius, Juvenal, Tacitus, St. Paul, St. John, Dante, Rabelais, Cervantes, Shakspeare—Art and Science—the Genius of Shakspeare—the Work of Shakspeare—Zoilus as enduring as Homer—Criticism—the Wits and the Masses—the Beautiful and the True—After Death—the Nineteenth Century—and Actual History, each in his own place. These titles will suggest to such as know M. Victor Hugo's manner of thought and writing an idea of the nature of his contribution to Shakspearian lore.

The Trustees of the National Portrait Gallery have, in consideration of the interest taken in the Chandos portrait of Shakspeare, which has always formed one of the leading features of the collection under their care, ordered the Gallery to be thrown open to the public every day during the Shakspeare Celebration week, from ten to five o'clock. The portrait itself has been placed in a better light, and provided with another frame, more in accordance with the style of the period, and which displays the picture much more favourably than the deep, heavy frame that came with it from Stowe. Its technical merits can now be seen for the first time.

Among waifs and strays connected with Shakspeare we have received, from Herr Brückmann, the enterprising publisher of Munich, a fine photograph of Herr Lindenschmidt's cartoon, recently described in these columns by Mr. Wilberforce: an effective picture, in which the difficulty of dealing with a group of men, who are only sitting for their portraits, is happily met, and in part overcome;—a copy, in photography, by Messrs. Candall, Downes & Co., of the tavern sign, or what not, called a portrait of Shakspeare, about which a ridiculous story is going round the press, to the effect that Mr. E. M. Ward told somebody, who told somebody else, that it is an old picture;—a Shakspeare card, with a pretty pun of Sweet William (the flower) overlapping, valentine fashion, a portrait of the poet;—a terra-cotta bust, reduced by Mr. Wells from that in Stratford Church; a trifle, not wanting in a certain cleverness of touch.

As the 23rd of April approaches, printing-presses all over the world seem to have nothing to do but to bring out works on Shakspeare, and Germany, of course, is not behindhand. Among a mass of other books we may mention a little biographical sketch of Shakspeare, by Dr. Adolf Bekk, of Munich, which is modest and unpretending in tone, and gives a very fair summary of what has been discovered or surmised about the life of its hero. It is true that, in some respects, conjectures are too quickly made into facts, as in the parts where the author tells us that Shakspeare took to the various professions with the terms of which his plays have proved him familiar; that he was engaged in his father's various occupations, as agriculturist, sheep-breeder, dealer in corn and wool, and butcher, and that then he acted as usher in a school, and was at the same time clerk to an attorney. This is a little too much like the way in which legends are formed. The first critic discovers that Shakspeare had a knowledge of law terms; the second adds that, possibly, he may have been an attorney's clerk; the third gives the date at which he is likely to have been one; and the fourth declares authoritatively that he was so.

Mr. Nimmo has published a Tercentenary Shakspeare. The text is that of Johnson, Stevens and Reed, a few errors corrected; and the biographical preface is from the pen of Mr. Cowden Clarke. As regards type and appearance, the volume may compare with many an edition of more than double its price.

It is now ascertained that the Prince of Wales will not preside at the Annual Dinner of the Literary Fund Society in May,—as had been previously

announced place. In its own P the custom

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announced. Nor will any other star shine in his place. In fact, the corporation will dine by itself: its own President occupying the chair, and making the customary speech.

The singular accusation made by Dr. Bullen against Sir Robert Kane, to the effect that Sir Robert had set fire to the Queen's College, Cork, has been formally withdrawn. Dr. Bullen says it was all a mistake, for which he is very sorry. We cannot suppose that Lord Carlisle will think this expression of regret sufficient. To make such a charge, without grounds, was either an act of madness or a very serious crime.

On Tuesday evening Cardinal Wiseman delivered his lecture 'On the Prospects of good Architecture in London,' before a large audience of artists, architects and others. It was a picturesque discourse, being chiefly devoted to an account of the way in which the ancient Romans would have treated such difficulties as the railway bridge over Ludgate Hill. The Cardinal suggested that we should decorate that flying railway arch with sculptural representations of the funerals of Nelson and Wellington. On the whole, he thought our prospects are good, though he looks to the City and to the commercial classes for the improvement, rather than to the aristocracy of the West End.

A strange fatality seems to attend the officers of the Royal Geographical Society of London. Within a few years Captains McConochie and Washington, Major Charters and Col. Jackson, have passed away. Prof. Tritton and Mr. Wheeler died lunatics; Dr. Norton Shaw—a medical man—escaped only by a timely resignation; Dr. Niblett, his successor, disappeared almost as soon as appointed, and now, within a year of his election, Mr. Greenfield lies dead at the house of the Society.

A short time ago, Mr. Morell, the School Inspector, was suddenly dismissed from his office by Mr. Robert Lowe. Attempts have been made in the House of Commons to get Mr. Lowe to explain the motives for this act of authority: these attempts have failed; but, on Tuesday night, on the motion of Lord Robert Cecil, the House of Commons condemned Mr. Lowe's "ferocious" way of dealing with the School Inspectors and their Reports, by a direct and emphatic vote.

The Committee of Council on Education have lately approved of the following memorandum on the International Exchange of Copies of Works of Fine Art: 1. The collections of the South Kensington Museum now possess many examples of works of fine art executed in various kinds of materials which are unique for their beauty, excellence, and rarity. 2. In like manner most of the art museums of the Continent contain similar works. 3. Such objects must always remain permanently as national treasures of the respective country possessing them. 4. Although the originals cannot be acquired, various modes of reproduction are now matured and employed, such as electrotyping, photography, elastic moulding, &c., whereby admirable substitutes may be easily obtained with perfect security to the originals. 5. The important National Art Museums at Paris, Berlin, Dresden, Munich, &c., already possess plaster casts of ancient marbles, representing originals which are not in their own possession. But no comprehensive system appears yet to have been matured of employing electrotyping or photography to obtain copies of objects. 6. A commencement of issuing duplicates of fine objects useful in general Art instruction, however, has been made by the South Kensington Museum. For example, through the intervention of His Royal Highness the Prince Consort, copies have been obtained of the numerous works of fine art in the possession of Her Majesty the Queen. Through the liberality of His Majesty the Emperor of the French, the Science and Art Department was enabled in 1855, during the Paris Exhibition, to obtain electrotypes and photographs of numerous objects in the Louvre and Musée d'Artillerie at Paris. Photographs also have been taken of the most important objects which, for public instruction and gratification, were so liberally lent to the Department by private proprietors during the International Exhibition of 1862. The University of Oxford unreservedly has permitted photographs

to be taken of its original drawings by Michael Angelo and Raffaele. Arrangements now exist at the South Kensington Museum by which every object of the Art collections may be copied by some one of the many processes. 7. The period, therefore, seems to have arrived when friendly relations might with reciprocal advantages be established between foreign museums and the South Kensington Museum, for the purpose of organizing some system of an international exchange of copies of the finest works of Art which each museum possesses, through Her Majesty's Secretary of State for Foreign Affairs, by correspondence with the Governments of the various countries which possess museums and works of Art. 8. The accompanying Art inventory of the South Kensington Museum shows the nature of the objects already the property of the Museum. Many objects of exceptional beauty and rarity might be copied, and the nature of the copies has been indicated in the inventory. These might be deemed worthy of the acceptance of the museums of other countries. At the same time it may be observed that every object named in the inventory might be copied, if desired. 9. A copy of this Catalogue should be forwarded to Her Majesty's Ministers abroad, through the Foreign Office, to be delivered to the various Governments. A request should be made to such Governments to forward to the South Kensington Museum any printed or manuscript Catalogues of their own museums in which the objects, excellent and rare, might be denoted in a similar way. Opportunity might be taken to inquire if the respective Governments would be disposed to entertain the idea of an exchange of copies of objects, and if they should concur in the idea to ask them to authorize the various directors of museums to communicate directly with the Lords of the Committee of Council on Education at the South Kensington Museum.

At the sale of Mr. Tyrrell's library last week, by Messrs. Sotheby, Wilkinson & Hodge, the following are worthy of note:—Arnold's Chronicle, otherwise called the Customs of London, printed in the black letter, circa 1521, 37l.—Middleton's Civitatis Amor, a rare Pageant, 1616, 5l. 17s. 6d.—England's Comfort and London's Joy, 1641, 8l.—A True Report of the Burnyng of the Steple and Church of Paules in London, 4 June, 1561, 5l. 5s.—Farley's St. Paul's Church, 1621, 5l. 7s. 6d.—Chrysanella: the Golden Fishing, 5l.—Londini Speculum, or London's Mirror, for the Society of Haberdashers, 10l. 15s.—London's Annual Triumph, at the charge of the Company of Ironmongers, in 1685, 5l. 7s. 6d.—The First London Directory, giving the names of Merchants in this Huge City, and interesting as settling the actual address of the father of Alexander Pope, 1677, 22l. 15s.—Vade-mecum for Malt Worms, or a Guide to Good Fellows, being a description of the Manners and Customs of the Most Eminent Public Houses in and about the Cities of London and Westminster, a singularly curious and interesting piece in two parts, of the highest rarity, 42l.

We are glad to see from the German papers that new novels by Auerbach and Gustav Freytag may shortly be expected. The author of 'Soll und Haben' is at work on a subject taken from German history in the sixteenth century, and Auerbach has also chosen an historical subject. Has any Englishman ever got through Gutzkow's nine-volume work, the 'Zauberer von Rom'? We seriously doubt it, but if any one has, a companion work is promised, as an additional call on his industry.

Count Melchior de Vogüé's work on 'The Temple of Jerusalem' is in the press. This volume is the fruit of a residence in Jerusalem, during which M. de Vogüé was aided in his researches by Mr. Waddington the archeologist, and by Mr. E. Duthoit, architect. Every facility was granted to the party by the Moslem authorities for prosecuting their investigations at leisure inside the sacred enclosure; and they were enabled to measure, sketch, and photograph at their ease. We shall have in this volume a transcript of the famous inscriptions round the Mosque of Omar.

The *Allgemeine Zeitung* gives an account of steps that have been taken for securing the copyright

of works of Art in Germany; and we borrow the following facts and inferences, only supplying the condensation of them ourselves. Nine Commissioners of German Governments have met at Frankfurt and published the project of a law on the subject, and one or two pamphlets have been written by artists on certain points of the law proposed. Both commissioners and artists are agreed on the idea of copyright, that the artist as creator of a work has the right to permit the reproduction of it in any way; but there are some minor questions on which the project of the law differs from the ideas of artists, and some of these have caused much excitement in artistic circles. For instance, one paragraph says that the making of single copies of works of Art is not an infringement of copyright, to which some artists answer, that these single copies are often made and sold as works of the original painters. Several of the chiefs of the Düsseldorf School suffer very much from the number of copies of their works which are made by people who seem to adopt copying as their trade, and who send these copies to America and other distant places where there is little danger of detecting the imposture. Again, the project permits the copying of works of Art for industrial products, which the artists say would expose all statuettes and groups of sculpture to be pirated with impunity, as it would only be necessary to place them on a clock or letter-weight to make them products of industry. Once again, the project says distinctly that works of Art may be reproduced in literary works, so long as the literary work is the substantive part and the works of Art serve merely to illustrate the text. The artists think that this is not a sufficient protection. It might be difficult to distinguish between a work in which the pictures were used to illustrate the text and one in which the text was written to legalize the adoption of the pictures. And, as authors complain when their most telling scenes are quoted by the reviews, artists may think themselves hardly treated if the public is gratified with the sight of their works without their own co-operation.

INSTITUTE OF PAINTERS IN WATER COLOURS.—On MONDAY NEXT, their THIRTIETH ANNUAL EXHIBITION will OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Daily from Nine till dusk. Admission, 12s.; Catalogue, 6d. JAMES FAIRIE, Secretary.

SCIENCE

SOCIETIES.

ROYAL.—April 7.—General Sabine, President, in the chair.—The Rev. Dr. Salmon was admitted into the Society.—The following papers were read:—'On the Functions of the Cerebellum,' by Dr. W. H. Dickinson, Esq.—'Description of a Train of Eleven Sulphide of Carbon Prisms, arranged for Spectrum Analysis,' by J. P. Gassiot, Esq.—'An Inquiry into Newton's Rule for the Discovery of Imaginary Roots,' by Prof. J. J. Sylvester.

GEOGRAPHICAL.—April 11.—Sir R. I. Murchison, President, in the chair.—The President read a communication from Mr. Eardley J. Blackwell, in reference to letters which appeared in the *Athenæum* last summer, questioning the accuracy of Capt. Speke's assertion as to Lake Nyanza having two outlets, stating that the writer had met with a similar instance in Norway, the Lake Leasjø-Værks-Vaud, from which two considerable rivers flow in opposite directions, so that the whole of Norway south of these rivers might be said to be an island.—The first paper read was, 'On an Overland Expedition from Port Denison to Rockingham Bay in Queensland,' by Mr. A. J. Scott.—The next paper read was, 'A Communication from Sir George Bowen to the Duke of Newcastle, containing Reports upon the formation of a new settlement at Cape York, at the northernmost point of the Australian Continent; and upon the completion of the survey of the inside of the Great Barrier Reef, off the North-East Coast,' by Commander Robinson, R.N.

ASTRONOMICAL.—March 11.—Warren De La Rue, Esq., President, in the chair.—'A List of New Double Stars discovered by the Rev. W. R.

- WED. Horticultural.—Amalea Show.
 — Meteorological, 7.
 — Society of Arts, 8.—Patent Laws, Mr. Webster.
 — Society of Literature, 4.—Anniversary.
 THURS. Royal Institution, 3.—'Conservation of Energy,' Prof. Helmholtz.
 — Zoological, 4.—General.
 — Numismatic, 7.
 — Linnean, 8.—'New Species, &c., of Annelida, in British Museum,' Dr. Baird; 'Eumolpidae, Group of Phytophagous Coleoptera,' Rev. T. A. Marshall.
 — Royal, 8.—
 — Chemical, 8.—'Philosophy of British Agriculture,' Mr. Way.
 FRI. Royal Institution, 8.—'Lycurgus,' Prof. Blackie.
 SAT. Antiquaries, 5.—Anniversary.
 — Royal Institution, 3.—'Metallic Elements,' Prof. Frankland.

FINE ARTS

ARCHITECTURAL EXHIBITION.

THE Fourteenth Annual Exhibition of Architectural Drawings and Designs is increased in scope by containing, for the second occasion, the works exhibited by the Society of Sculptors in England. We can hardly say it is much increased in interest by the addition of those works—at least not many among the statues call for remark. The collection of designs, which generally displays a great predominance of votes in favour of the Gothic revival, does now, for once, possess a marked classic expression.

Notwithstanding their constant protestations and reclamations, architects in general seem to have a "weakness" for competing; it would appear that the very man who denounces the practice in question with all his might will, if it is only a parish pump for which designs are sought, rush forth with his most precious thoughts and win or lose another fight. As is the case among sculptors, the leading architects will not enter into competitions—in fact, such have not time to lose in the preparation of speculative works; but there always exists a class, more or less able, which does not disdain such experiments. Hence the character of such a gathering as this reflects the year that has past. Last year the Cathedral of St. Finn Barr, Cork, was, in more senses than one, the golden apple. This year has been rendered illustrious in architectural annals by the Liverpool Exchange competition; and many intending competitors—knowing that in the great port the glory of St. George's Hall has almost made the light of Gothic art seem like a shadow—were too wise in their generation to hope for success through a work that was not at least as classical as the Revived Italian style is. Hence we have some scores of drawings, elevations, sections, plans and perspective views in that style, and designed for the Liverpool Exchange.

Many of the works now in question are examples of knowledge and ability on the part of their authors, and it is not too much to say that some of them exceed in splendour and gravity of design most of the municipal works of this age. It is almost impossible, without the aid of drawings, fairly to describe these works in their entirety; therefore let us take an important feature that is common to all, and, by comparison, get something like a scale whereby to estimate the merits of the respective items. The most convenient feature for this purpose is the News Room, which, in all the designs before us, occupies the leading position, as to importance, and in many of them is literally the centre. We can treat the exterior and other arrangements subalternately to this element. We expect from Mr. T. Allom a sparkling drawing, but fear that his structures are not always so useful, or even so effective, as they promise on paper. Here is No. 3, *Design sent in Competition for Liverpool Exchange, View of Interior of the News Room. The Elevation (1), and Perspective View (2)* of the same, have that showiness of character which excites, and almost invariably justifies, the suspicions of critics with regard to designs which display it. No. 3, however, unquestionably represents a well-proportioned room, with a ceiling that has been carefully thought out. The introduction of a clerestory above the cornice would, when accompanying the side-lights of the vestibule, and those placed in the roof, mar the comfortableness and usefulness of a reading-room, and give rise to an extremely scattered effect. Several of the designs before us have probably

been suggested by, if they are not adaptations from, the Reading Room of the British Museum. No. 12, *Interior of Liverpool News Room*, by Mr. R. P. Pullan. This work surpasses the famous edifice in Bloomsbury in the massing and great size of the windows; the tracery in these windows is, however, hideous.

The difficulty of happily uniting the roof of a square room with the opening of a round dome was, probably, never more palpable than in Mr. W. J. Green's design for the *Liverpool News Room* (17). There is something about the character of Byzantine work—wherein this sort of difficulty has been most frequently and happily treated (the triumph of St. Sophia shows the genius of its designers)—that allows freedom and often produces grandeur; but when, as in the case before us, the architect has attempted to get a grand effect by the use of mere coverings in place of grand pendentives, to unite the square and the circular forms, the result is not fortunate. Covering cannot well be made bold enough to separate two such forms. Mr. Green's treatment of the dome is legitimate. He makes open panels between the ribs and their horizontal ties, and fills the same with glass, so that the whole looks like open coffering, or lattice-work, and is satisfactory and elegant enough. The lower mass of columns in this composition is somewhat heavy. The design for the same work, the *Liverpool News Room* (30), by Messrs. Finch, Hill & Paraire, is a very handsome room, Roman in character, and, if borrowing from that style were desirable, both in proportions and decorations, a suitable work. Nos. 37 and 38, *Designs for the Liverpool Exchange Buildings*, by Messrs. Cunningham & Audsley, surpass, in the way in which the dome of the News Room unites with the ceiling, that attempted by Mr. Green (17). This is a square hall with a flat roof; the dome takes smaller proportions than in Mr. Green's work, and the whole question of constructive display is ignored; the pendentives, so to say, are parts of the ceiling; room is obtained to the interior of the apartment by the use of vestibules separated by a peristylar colonnade from the centre, as in an atrium. This work might look commonplace in execution. Mr. H. B. Garling's design for the *News Room* (36) has great grandeur of character imparted to it by a soaring dome. The works which obtained the first premium in the Liverpool competition are here exhibited; these are by Mr. T. H. Wyatt, and, although probably on the whole the best suited, so far as we see here, to the end in view, they are not such as would have obtained our votes on account of their architectural character. We should have leaned towards the domical hall of Mr. Garling, or that classic one which Messrs. Finch, Hill and Paraire produce.

Mr. M. D. Wyatt's *Design for an Albert Memorial, in the Medieval Style* (49) has that form of a tower which we are accustomed to style a Cross. It is an effective and graceful work. A triple arcade is formed by the arrangement of twelve pillars on an octagonal ground-plan; their shafts are of red granite, their caps richly carved, the arches pointed, the spandrels filled with coloured decorations; a sculptured frieze is placed above the last. The faces of the body of the monument terminate in gables richly crocketed, and having each of the tympanons they inclose filled by a quatrefoil, in which is placed a bust; the ground of the tympanon is covered with chromatic decorations. There are small statues at the angles of the building, with canopies placed over them. Above this body rises a square tower, which terminates in an octagonal spire. The whole is richly decorated with sculptures and colouring.—A second series of designs prepared for an important competition presents itself in those proposed for the chromatic decoration of the Wedgwood Memorial Institute at Burslem. We should like to see some of these examples carried out in other situations, and adapted to other ends. The successful work, by Messrs. Edgar and Kipling (65), is the most satisfactory of the series; it shows the general elevation, and is an exceedingly beautiful work.—No. 68, by M. L. de Ville, for the same competition, is appropriate and simple. An Etruscan character is given to the scheme of colouring; this is strangely

at variance with the modern portrait-like style of the picture of Wedgwood himself, which occupies the centre of the front. Many designs for the improvement of the Holburn Valley find places here, and are the relics of a third competition. These are by Messrs. F. Marrable, F. Wallen, J. W. Papworth, &c.

Mr. J. G. Bland's *Design for the Enlargement of Cheltenham Church* (110), with its lofty roof and clerestory, is effective.—A *Pair of Semi-detached Houses* (111), by Mr. E. Low, are cleverly put together, so that they compose well; we should like to see them with larger windows.—Mr. F. Judge's study of the *Mosaic Pavement from Edward the Confessor's Chapel, Westminster Abbey* (115), should be observed as rendering, with care and skill, a fine piece of decoration. *Interior of the proposed Church at the Friar's Goose, Newcastle-upon-Tyne* (136), by Messrs. Austin and Johnson, shows an excellent example of architectural success, wherein decoration, in the ordinary sense of the word, has been almost entirely omitted. It is purely artistic building, and very well worth studying.—Mr. G. E. Street's *Interior of the Church of St. Mary, Clifton* (154), is, like almost all that architect produces, grave and dignified. The immense spaces of the walls, if left, as in the drawing, plain and without colouring, will, we fear, look heavy and somewhat dull. A series of designs, by Mr. E. Truitt, for domestic buildings (Nos. 161 to 165), is, in every item, successful and effective; the masses of plain brickwork are so well disposed as to look elegant without prettiness, and seem serviceable.—Mr. R. S. Boulton's *Sculpture in Hereford, Chester, and Lichfield Cathedrals* (235), photographs, are executed in a style, and designed under the influence of a phase of sentimentality, against the introduction of which to a Gothic cathedral we protest. They are expressive in a Scheffer-like fashion, which is removed by the width of the earth from the gravity, thoughtfulness, and genuine earnestness of the Gothic motive. Sir J. Reynolds's windows in New College ante-chapel, the figures in which these statues resemble in style, are not more repugnant to the feelings of those who know what stained glass is than are these sculptures—smooth, pseudo-pathetic, and really meretricious as they are—to those of students of Gothic Art. Mr. Boulton mistakes smoothness for finish, prettiness for elegance, affected attitudinizing for grace, and does not express in his designs of the statues that intellectual faculty which might redeem even these shortcomings. It is painful to think that these works, which are little else than pretty toys, should find places in the cathedrals named.

FINE-ART GOSSIP.—The private view of the Institute of Painters in Water-Colours takes place to-day (Saturday): the Gallery will be open to the public on Monday next.

Two recent additions to the National Gallery, one of which is the 'Death of Major Pierson,' by Copley, bought at the Lyndhurst sale, have been hung in the gallery of the British School, South Kensington.

The additional drawings, by Mulready, are now to be seen in the South Kensington Museum. As these works cannot remain there for more than a week or ten days, we counsel all who take an interest in them to visit the collection without delay. It is not probable that so complete a gathering of Mulready's works will ever again be made. Among others, are examples of studies from nature, the human figure, animals, plants, trees, &c., such as few other artists have produced. Here is a drawing, one of the earliest known by the artist, produced in 1796 (No. 1), and all kinds of studies, extending almost to the last day of his life. The Academy study of the antique group styled 'The Pancrastian' (115) was made to obtain Mulready admission to the Life School of the Royal Academy; dated 1800. No. 332, *Life Study*, in pen and ink, is a marvel of delicate skill and certainty of handling; see the beauty of line displayed in the limbs of the foremost figure. *Life Study, Female Figure* (470), is admirable. The *Study of Pigeons and Pigeons' Wings* (476), pen and ink, expresses

beyond challenge the wonderful ability of the artist, and was made for the subordinate parts of one of the painter's latest works.—'Just as the Twig is Bent, &c.' The softness, even in so small and apparently unimportant a work, of the treatment of the bird's head-feathers in the one example, and the stiff fullness of the spread pinions in the next, are worthy of deep consideration. In Life Study (314), a female figure reclining, observe the marvellous treatment of the flesh, its complete and elegant forms. No. 403, female figure, standing, back view, exhibits perfect grace and fidelity. Pen-and-Ink Studies of Foliage (329), maple boughs, &c., shows masterly use of the pen and most complete knowledge of the tree. 'The Lizard' (407), study in chalk, suggests the first idea of 'The Bathers': some nude women and girls are startled by the appearance of such reptiles. Here is also a sketch for this subject. The Male Figure (301), life study, standing, will bear comparison with any work of the kind for its vigorous and yet delicate drawing. There is something that resembles painting on ivory in the exquisite finish of Study for the Head of the Mother (309) in 'Just as the Twig is Bent, &c.' a recent work. The variety of Mulready's studies shows itself in the set of sketches of pugilists, &c. (467). In frame 463 appear some of those little pen sketches the artist often made when at table; some of these have been engraved in Mr. J. Pye's 'Patronage of British Art'; they represent well-known personages. No. 452 shows a beautiful Design for a Medal,—figures on a raft. Life Study, female figure, standing (307), binding up her hair, is probably the best drawing in the collection. No. 372, similar title, arms upraised, is beautiful, but hardly so vigorous as the last. We observe and commend to the visitor the charming landscape (252) as displaying wondrous beauty and knowledge.

As the time for voting supplies has now come round, and Parliament will be asked to "re-vote" money for the completion of the Wellington Monument in St. Paul's and the Nelson Column, it may not be amiss if we inquire what has been done in these matters during the twelve months that have elapsed since they were last awakened from their long sleep. Are we any nearer the final payment to the memory of Nelson than in July last, when a spasmodic effort was made and a *fanfare* announced that one lion had been modelled in clay, as an instalment towards completing the four that are wanted in bronze? Has Sir Edwin Landseer completed his studies in the Zoological Gardens, or are all the lions in that establishment dissected and done with, and no satisfactory results expected ere the coming of a fresh batch or "pride of lions," as the old hunting-books have it? If the latter is the case, let us send for a legion of lions; or our gallant ally, the proprietor of that great lion-walk, Algeria, may be only too happy to supply the tardy sculptor with lions, and Sir Edwin may taste the delight of the Assyrian kings who kept a Paradise wherein to enjoy lion *battues* before breakfast. Who would envy him the sport? who begrudge him the beasts? Nobody envies Sir Edwin Landseer the possession of aught so much as the sole and unrestricted privilege he enjoys of seeing in his mind's eye the glorious statues that will some day render Trafalgar Square tolerable. Let it not be forgotten that we expect to have four distinct and original lions, wholly differing in design from each other; not a mere repetition of the same animal, with the positions of his head and tail slightly altered, to make him look, to the thoughtless, another beast. Modern Art deals too freely in machine repetitions for a man like Sir E. Landseer to omit the opportunity he has of entering a protest against the practice, and, at the same time, honouring Nelson ungrudgingly. The great Admiral gave us four original victories: let us give him—money not being an object for our consideration—four original lions.—In what dark crypt of St. Paul's is Mr. Stevens working on the Wellington Tomb, that not even so much as the sound of his hammer has been heard? or is it possible that the secret of the completion of this artist's task has been so well kept that no one has learnt that all is done and the grave of the Great Captain honoured at last? The proceedings of Wayland

Smith were made notorious by the sound of his hammer, and that strange being was therefore not unknown to men. It is years since Mr. Stevens has been heard of, and compared with him, Wayland Smith is a public character.

Messrs. Christie, Manson & Woods sold, on Friday and Saturday, 8th and 9th instant, the collection of pictures and drawings belonging to the late J. W. Brett, Esq., of Hanover Square. The sale of Friday consisted of drawings, and produced prices corresponding to the rarity and importance of many of the items. Saturday's sale related to pictures only. The most important works, the prices they obtained, and the purchasers' names were as under: Sir J. Reynolds, Portrait of Mrs. Thrale, 105 guineas (Roberts).—W. Dyce, The Virgin and Child, 205 guineas (Goldsmid).—Stothard, A Family Group, allegorically treated, and Diana Sleeping, nymph, dog, satyr, cupids, 132 guineas (Falke).—Greuse, A Young Girl looking at a Miniature, 255 guineas (Pearce).—The same, Threading the Needle, an old man and girl in conversation, 100 guineas (Pearce).—Gainsborough, Portraits of his Daughters, Mrs. Lane and Mrs. Gainsborough, with drawing-portfolios before an antique statue, from Sir T. Baring's collection, 112 guineas (Myers).—Wouvermans, A Battle-Piece, at the Art-Treasures Exhibition, 130 guineas (C. Bentley).—F. Lippi, The Virgin Enthroned, two female saints kneeling in the foreground, four other saints behind, 890 guineas (Colnaghi).—L. Cranach, Portraits of M. Luther and Melancthon, in one picture, and another, Cupid stung by Bees, dated 1537, Northwick collection, 100 guineas (Farrar).—Canaletti, Sta. Maria della Salute, and The Grand Canal, Venice. 175 guineas (Smart).—Sir A. More, Portrait of C. Brandon, Duke of Suffolk, Northwick collection, 130 guineas (Attenborough).—Velasquez, Portrait of a Spanish Princess, in green and red dress, holding a feather fan, from the King of Holland's collection, at the Art-Treasures Exhibition, 180 guineas (Smart).—J. Hemmerlinck, (†) The Adoration of the Magi, in an arched entrance to a palace, from the Northwick collection, where it was attributed to J. Van Eyck (see Waagen, 'Art-Treasures,' vol. 3, p. 205), 430 guineas (Normandy).—Raphael, Christ bearing his Cross, 678 guineas (Edwards).—Titian, The Dead Christ, Virgin, and six figures, said to have been painted by order of Charles the Fifth, 610 guineas (Chaffers). The pictures realized 6,195*l*.

MUSIC AND THE DRAMA

MUSICAL UNION.—TUESDAY, April 19, Half-past Three.—Quintet, G minor, Mozart; Sonata, E flat, Op. 31, Piano-forte, Beethoven; Romance, Violin Solo, Sivori first appearance since 1851; Quartet in G, Haydn; Andante and Finale, from Weber's Sonata in D minor (repeated by desire). Artists: Sivori, Ries, Webb, Hann, and Paque. Pianist, Halle.—Visitors' Tickets, Half-a-Guinea each; to be had of Messrs. Oliver & Co., 19, Old Bond Street; of the principal Musicians; at the Rooms; and of Mr. Deacon, 10, Wimpole Street, Cavendish Square.

MR. DEACON begs to announce that his THREE MATINEES OF CLASSICAL MUSIC will take place at the Queen's Concert Rooms, Hanover Square, on MONDAYS, April 25, May 9, and June 6, commencing at Three o'clock.—Violin, M. Sauton and Herr Pollitzer; Viola, Mr. H. Webb and Mr. Clementi; Violoncello, Signor Pezzo; Contra-basso, Mr. C. Severn; Piano-forte, Mr. Deacon. Two Vocal Pieces will be given at each Matinée. Tickets for the series, Reserved, One Guinea; Unreserved, 1*l*s. Tickets to admit three to a single Matinée, Reserved, One Guinea; Unreserved, 1*l*s. Single Tickets, Reserved, Half-a-Guinea; Unreserved, 6*d*.; to be had of Messrs. Oliver & Co., 19, Old Bond Street; of the principal Musicians; at the Rooms; and of Mr. Deacon, 10, Wimpole Street, Cavendish Square.

QUEEN'S CONCERT ROOMS, Hanover Square.—Herr WILHEM COENEN begs to announce that his MATINEE MUSICAL will take place at the above Rooms, on WEDNESDAY, May 4, at Three o'clock precisely, assisted by the following Eminent Artists:—Vocalists: Madame Lemmens-Schierington, Madame Shepherd Ley. Instrumentalists: Violin, Signor Sivori; Piano-forte, Herr Willem Coenen; Harmonium, M. Lemmens; Conductor, M. Lemmens. Kirkman's Piano-forte.—Reserved seats, 1*l*s. 6*d*.; Ticket to admit Three, One Guinea; Single Ticket, 7*d*.; to be had of Herr Willem Coenen, 105, Great Portland Street, and of Ewer & Co., Regent Street.

ROYAL ITALIAN OPERA.—The tawdry 'Trovatore' of Signor Verdi has been given with a new cast: for *Leonora*, Madame Fricki, who has improved, we think; for *Azucena*, Mdle. Destin, a young German lady, whose voice is not disagreeable, but of whom judgment must be deferred, for this simple reason, that Signor Verdi, having had to write for inferior singers, not seldom arranges his music so as to make it difficult for the real

worth of tone or method to be discovered. The gipsy mother's part belongs to this category of puzzles. We do not recollect a bad *Azucena*, though we have seen only one good one—Madame Viardot. The event of the evening, however, was the re-appearance of Herr Wachtel; and this—though upborne and encouraged, by so much enthusiasm as to make some of us ask, with *Audrey*, "Is it a true thing?"—was a real event. Certainly, few tenors have ever possessed "the ninety-nine requisites" in fuller perfection than this young German voice;—we cannot, as yet, call Herr Wachtel "an artist." A more glorious organ we have not heard; it is clear, too, of that throaty tone which habitually spoils our pleasure in the tenors of his country, and which called on us "to forgive and forget" even in the case of men so renowned as Herren Wild, Haitzinger, Tichatschek, and (the other day) Ander. Herr Wachtel has much to learn in the way of polish, style, and especially foreign pronunciation. Not all the naturally excellent qualities which Herr Fornes possessed could reconcile us to the wonderful words and vowels he sang, whenever he fancied himself Italian or (even worse) English. But Herr Wachtel is young, obviously energetic in no common degree, without being objectionably bombastic, and, with such superb natural gifts as he possesses, should be satisfied with nothing short of perfect accomplishment. In his stage-bearing he has gained since he sang here, in the doleful 'Lucia,' two years ago. In brief, as the tumultuous applause with which he was received must have apprised him, he has the ball at his foot. There can be no question as to his value, if he take his success as encouragement, and not as that final verdict which declares that "nothing more remains to be added."

Mdlle. Lagruga is, there can be small doubt, the best successor to Madame Grisi who has presented herself in England. Though the bloom is, in some degree, worn off her voice, the organ is what the Southerners call "sympathetic,"—in this how different from that of Madame Penco! She uses it, too, without apparent management or hesitation—so far as her very good performance of *Leonora*, in Donizetti's best serious opera enables us to judge. This was alike warm and finished, and has obviously advanced her a step in English favour. It is true that the last act is one of the acts most becoming to the voice in being; and it is no less true that we dissent from her breaking the *tempo* in the grand final phrase, which should sweep on like a storm, without delay or pause. But, having allowed to the utmost these qualifications, it seems clear to us (*da capo*) that Mdlle. Lagruga is a real acquisition to the Royal Italian Opera.—Thursday was the Garibaldi night.—This evening we are to hear 'Guillaume Tell,' with the new German basso, Herr Schmid, and with Herr Wachtel as tenor.

HER MAJESTY'S THEATRE.—Signor Varese, the original *Rigoletto*, to whom Signor Verdi fitted his music to M. Victor Hugo's drama in that horrible and repulsive opera, appeared for Mr. Mapleson, on the opening of that gentleman's campaign this day week. Signor Varese is still a real artist. Style is there, and the real dramatic passion required to drag the part through; but Time has told on what was, probably, always an effective rather than a tuneful voice, the remains of which, however, have more of life and solidity in them than those which Signor Ronconi presents in the part. As an actor (to continue the comparison) the latter artist is the superior one. The *Gilda* at Her Majesty's Theatre is new to this country—and not old on any stage.—Mdle. Vitali having not as yet, it is said, arrived at "years of discretion." Her appearance is pleasing. Her voice is young—a sufficient *soprano*, out of which a certain hardness may be smoothed and melted by practice. That the young lady, however, has some cultivation was to be heard in the close and even shake with which her preposterous *caratina* in the first act ends. Mdle. Vitali may prove serviceable to the theatre. Of Mdle. Bettelheim, the *contralto*, we shall not speak on the argument of 'Rigoletto,'—her share in the opera confining itself to little more than laughter in the quartett (Signor Verdi's best con-

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certed piece). It is fair though to remind the public that the new *Maddalena* has been recommended by trustworthy people as something more than a voice—a good musician, who might have presented herself as a pianist had it so pleased her. What is to be said of Signor Giuglini, who, for the first time, played the part of the Duke? The tireless charm of his clear yet somewhat nasal voice (always well in tune), and his languid finish, are precisely what they have always been (when a man has to sing)—to many, fascinating—to those who prefer what is manly and impassioned in style, wearisome. Mr. Mapleson's orchestra (which is thoroughly under Signor Arditi's hand) is better than it was last year—and so, too, signally, is his chorus. In the ball-scene (the inanity of which as music struck us more than ever this day week) a pair of new dancers, Signora Arrivary and Signor Ammaturo, enacted wondrous things—calculated to remind experienced (not to say aged) opera-goers of the gymnastic steps and attitudes of Samengo and Brugnoli. The opening of Mr. Mapleson's season, then, may be pronounced as, on the whole, satisfactory.

CRYSTAL PALACE SHAKESPEARE CONCERT.—There seems no end of odd things tossed and tumbled into light during this period of interest in Shakespeare. The other day, while by chance turning over a volume of forgotten French plays, it was impossible not to pause over a precious drama, 'William Shakespeare,' by M. Dugué, represented at the Porte St.-Martin Theatre only seven years ago, in which, among other *dramatis personæ*, figured *Tom Hawkey*; *Sir Dogberry*, known as *M. Public*; *Sir Harrington*, the founder of the *English Mercury*, known as *M. Critic*; *Lord Brisk*; *Lord Fastidious*; *Burbatrick*, the nearest French approach to Burbage, a player; *Shakespeare* himself (personated by M. Mélingue); of course, *Queen Elizabeth*, and others. The incidents of this remarkable drama bear legitimate proportion to the names and natures of the *dramatis personæ*. The subject of Shakespeare music, too, proves inexhaustible. It might have been thought that the indications in certain papers published last year in *All the Year Round* were sufficiently voluminous; yet any one, without giving extraordinary labour to research, might double the list in length. No one, it seems, in making out the programmes of the music of these Tercentenary Concerts, has thought of including some of the clever music from M. Ambroise Thomas's opera, 'La Sonnet d'une Nuit d'Été,'—the book of which, by the way, is little less rich as a specimen of florid absurdity than M. Dugué's play. This day week the managers of the Sydenham Concerts brought to hearing an Overture—unknown to us—to 'William Shakespeare' (was there some Danish play on this title?) by Kuhlau, *Hamlet's* countryman. The northern composer is little known in this country, though he was a voluminous and skilled writer, one of the peculiar and distinguished group to which Weyse, and Lindblad, and Gebel, and Gade belong. Some of Kuhlau's works for the flute (especially in the form of Duett Sonatas with the pianoforte) have made their way to England, but few even know the names of his four operas, though 'Elveshoe' ('The Mountain of Elves') has run through Denmark as a most popular stage-piece, and, through a perusal of the score of 'Lulu,' has left on our memory the impression of a carefully-wrought and melodious work. The Overture from his hand played at Sydenham this day week is a curious work, with about the longest—let us not say most tiresome—slow introduction we can call to mind, followed by a stirring and brilliant *allegro* in $\frac{3}{4}$ tempo, well knit and cleverly scored. For once Herr Manns must be brought in as guilty of mistake. The tempo of Mendelssohn's marvellous 'Midsummer' Overture as taken by him was far too slow, so also was that of the *Nocturno*; accordingly, the whole music went off, comparatively, in a spiritless fashion. Then, why, if English Shakespeare music was wanted at Sydenham, were two worthless pieces by Horn (who was not always worthless) selected—"I know a bank," *duo*, and "Even as the sun," for the sake of the vulgar *cadenza* at

the end? Why was Shield's silly "Loadstars" glee, which ought, like Sir John Stevenson's "Tell me where is fancy bred," in place of being exposed, to be covered up in shame, brought out? The exposition of both proved that English composers of some popularity did not trouble themselves to read, if they could understand, the words they set. Only one Shakespeare specimen by Bishop was given—his "By the simplicity," excellently sung by Miss Susanna Cole. Besides other *solos* from his hand which could be named, how effective and poetical are some of his duetts!—his "On a day," and "Say, though you strive," to name but two. To Nicolai's "Merry Wives of Windsor" music, which, with the above, made up this concert, we shall have sufficient opportunity of returning when the opera is played at our Italian theatres.—The other singers who appeared at this concert were Madame Parepa and Mr. Lewis Thomas. Having been plain in criticism, it behoves us to point out that, once again, these enterprising Sydenham people have done, with reference to their Shakespeare celebration, what the directors of the once world-famous London Philharmonic Society dare not, or will not, or cannot, do: they presented a novelty.

NATIONAL CHORAL SOCIETY.—Dr. Arnold's 'Ahab,' described rather than criticized in No. 1897 of this journal, "came out" fairly well in performance on Wednesday week. The "inexperience" of the composer, spoken of in the former notice, was to be felt; in some places, also, besides general "inexperience," too much special experience of the cathedral. Having wrought in his own sphere of action, with peculiar voices, Dr. Arnold has, in more than one part of his oratorio, forgotten that a choir of some thirty men and boys, governed by the Salique law, which permits of no feminine usurpation, and a gathering of such singers as are to perform sacred—not service—music, are different things; and that the choruses of an oratorio must be managed otherwise than those of an anthem. From forgetfulness of a truth so obvious, the final chorus, an eight-part fugue, starts inaudibly—to the serious detriment of the movement. This is only one among many examples which we could cite. In other choruses, as the one No. 23, "Go up" (which was *encored*), the voices are better grouped, and accordingly the full chords have an energy never to be obtained when the writing is impure. As was said, the *solo* portions of 'Ahab' are its weakest point. The air of *Ahab*, however, No. 25, is rude and vigorous. The *solo* for the tenor, "O that my head were waters," is tuneable and pleasing, the episodic *largo* of eight bars excepted. The *contralto* airs would hardly, we apprehend, have taken their peculiar form had not 'St. Paul' and 'Elijah' been written: but the true expression of the model is wanting to the copy. Too often, indeed, throughout the oratorio, does Dr. Arnold show himself more indifferent to the words he has to set than to the musical phrases considered apart from their meaning. The work, as a whole, is not badly scored,—the composer, like others who have small experience in orchestral writing, showing too marked a preference for that effective but rather overcoming instrument, the trombone. On the whole, 'Ahab' may be dismissed as a work of some promise. It is a pity that compliance with the dangerous habit of publication before performance renders difficult those re-considerations, the necessity of which is, probably, by this time, as urgently felt by Dr. Arnold as by any of his critics.

The oratorio was tolerably performed, allowance being made for a young society, and a conductor not much in the habit, we imagine, of preparing new music. The principal singers were Madame Lemmens-Sherrington—who is always sure,—Miss Palmer, Messrs. Lewis Thomas, Cummings (which latter gentleman is rising deservedly in public esteem), and Renwick. Besides these must be named a lady we heard for the first time, Miss Hirst, as the possessor of an agreeable *soprano* voice, who may, if it so please her, become an acquisition to our concert-rooms.

MONDAY POPULAR CONCERTS.—Either Signor Sivioli is playing with more firmness and feeling

than formerly (which we are disposed to think the case), or else his good gifts shine to their best advantage, by his succeeding that always heavy and now uncertain violinist, M. Vieuxtemps. Certainly, we never relished his playing so much as on Monday evening. Then, it was a treat to hear Beethoven's duett *Sonata*, Op. 23; in the first movement so quaint, in the second so piquant and original, in the third so impassioned. We remember to have heard before this *Sonata* played in public, only once, some years ago, by Dr. Bennett. Mr. Halle, who was the pianist, did it full justice. His other display was the 'Suite Française' of Sebastian Bach. Those who have been used (there are such) to wince at the name of the great organist, as one full of science, but not rich in beautiful fancy, might be set right once for all by the gracious and attractive thoughts and themes contained in these eight pieces. The "Minuet" alone would establish the composer's reputation as a melodist. More warmly received music could not have been. The singers at Monday's Concert were Madame Lemmens-Sherrington and Mr. Renwick.

DRURY LANE.—On Monday a new farce by Messrs. Brough and Halliday, entitled 'An April Fool,' was produced. The authors, it seems, would discourage the practice, and bring to shame a young man, named *Sparks* (Mr. Roxby), who revels in the custom. The scene is an archery *fête* given by Mr. *Oldcastle* (Mr. Barrett), whose daughter has been saved from drowning by Mr. *Poddles* (Mr. Belmore),—a feat for which Sparks unjustly takes credit. Poddles is brought to the spot by a hoaxing letter, and is generally mistaken for a railroad surveyor, and as such is ill-treated by the party. Fortunately for him, Miss *Diana Oldbuck* (Miss Lydia Thompson) disguises herself as a gipsy, and in this capacity becomes cognizant of the tricks practised by Mr. Sparks, whom she dismisses with contempt, and rewards the honest but awkward Poddles with her acceptance.

On Wednesday morning a benefit took place for the Dramatic College, when an exceedingly strong performance of 'The School for Scandal' was presented to a numerous and brilliant assembly. For *Sir Peter Teazle*, we had Mr. Phelps; and for *Sir Oliver Surface*, Mr. Addison. Mr. C. Mathews, in *Charles Surface*, and Mr. Creswick, in *Joseph*, were equally well suited; and nothing could be better than Mr. Buckstone in *Sir Benjamin Backbite* and Mr. Compton in *Crabtree*. Mr. Paul Bedford sang *Sir Harry's* song, and Mr. Toole appeared as *Moses*. Mr. Walter Montgomery was admirable in *Careless*, and Mr. Benjamin Webster in *Snake* most characteristic. Mr. Horace Wigan made an excellent *Trip*, and Mr. F. Mathews was *Rowley*. The ladies, too, were well represented: *Lady Teazle*, Mrs. C. Mathews; *Lady Snervell*, Mrs. Billington; and *Mrs. Candour*, Mrs. Stirling. Miss Henrietta Simms was *Maria*. The orchestra was conducted by the Hon. Seymour Egerton, and the music performed by the celebrated band of amateurs known as "The Wandering Minstrels." The comedy was brilliantly acted throughout, and received with well-deserved applause.

MUSICAL AND DRAMATIC GOSSIP.—There is to be a testimonial subscription for Miss L. Pyne and Mr. W. Harrison, their pecuniary losses as joint managers being understood to be very heavy. In no invidious spirit must it be pointed out that, as artists, the two do not bear—and never bore—any proportion in value one to the other. Miss Pyne was the only English singer who could keep her place with and among the Italians. Her loss, therefore, is tenfold greater than that of her partner, who, without her excellent talent to appeal to and to overwork, could never have sustained himself so many consecutive ballad-seasons on the stage. The management (let coming managements take the plain truth to heart) failed largely owing to the vanity and inevitably selfish policy of one of the contracting parties.

At the next meeting of the *Motett Society*, to be held early in May, the members are going to grapple with the Mass of Pope Marcellus, by

Paestrina;—they will sing, too, some music composed by the late Mr. Dyce, R.A.

At a late meeting held with the view of completing the extensive works of restoration in the cathedral at Worcester, the Bishop of that see took the opportunity of expressing his wish that the service-music performed there should be more congregational and less choral, and of deprecating the custom of holding triennial musical festivals in consecrated buildings. Since the days when Newton, of Olney, fulminated against Handel, with equal zeal and want of knowledge, the question has been always a debated one. Should the Bishop's counsels prevail, the meetings of the Three Choirs will receive a vital blow.

'The Messiah' was performed at Glasgow by the Choral Union, on the first of this month, under the able conductorship of Mr. Lambeth.

Signor Randegger is trying the experiment of establishing *Opere di Camera*, already attempted by Signor Biletta, and which has only come to succeed in Mr. Macfarren's 'Jessey Lea.' He begins in the provinces with two new works, one of his own composition, one by Mr. Benedict. He has secured our most promising tenor in Mr. Cummings, and a clever and accomplished stage basso in Mr. Patey. The *soprano* and *contralto* of his company are less well known.

'The Oxford' has, not for the first time, figured earliest in the field by producing the music to Nicolai's 'Merry Wives of Windsor.'

West-country papers tell us, in language which appears to be truthful and worthy of credit, that Mr. Roedel's *cantata* 'Ruth,' produced at a benefit concert in Clifton, given by one whom we know to be a skilled pianist—Miss Jane Jackson—has been successful.

Mdlle. Stella Colas has arrived; so, too (to change from the world of drama to that of music), has Mdlle. Enequist Biondini, the young Swedish lady who made a certain impression last year. Signor Andreoli too has arrived.

Signor Roberti's Mass, which excited some attention when it was performed at the Brompton Oratory, was, we learn from *The Orchestra*, the other day given at Edinburgh.

Here is a paragraph of the utmost interest and curiosity, as containing a suggestion which will be entirely new to most lovers of Beethoven's music. "Dr. Leopold Sonnenleithner, of Vienna," writes our Leipzig Correspondent, "in a letter to the *Allgemeine Musikalische Zeitung*, replies to a question as to the time at which Beethoven took the Contrabasso Recitatives in the last movement of the Ninth Symphony, in the first rehearsals and performances of which he took part, and at which Beethoven was present. The time he states as 'quick, i.e., not exactly presto, but also not *andante*.' He then goes on: 'I cannot omit this opportunity to state a circumstance which my deceased friend Carl Czerny (a favourite pupil of Beethoven's) has repeatedly mentioned to me, and confirmed as trustworthy. Some time after the first performance of the Ninth Symphony, Beethoven, in a small circle of his most confidential friends, Czerny being among them, expressed himself decidedly as perceiving that with the last movement of that symphony he had made a mistake; he wished to discard it, and, in its place, to write an instrumental movement, without voice-parts, for which he had already an idea in his head. Even if the less favourable reception of the last movement may not have been without some influence in inducing the expression of this opinion, Beethoven was yet not the man to allow his judgment to be led astray by the criticism of the day or by a less amount of applause. It seems, therefore, to be a fact that he did not feel himself quite safe in the new path into which he had struck. At any rate, it is much to be regretted that his purpose did not come to execution. The comparison of the new *finale* with the choral movement would certainly have been as interesting as instructive.'—Regarding the above, it may be added that Dr. Sonnenleithner is a man of position and repute, and that the accuracy of Czerny may be also relied on. That we lean towards belief in the anecdote may be in part because we would rather think of Beethoven as great in the right of self-knowledge than in that

rugged defiance which the weak are apt to mistake for and to idolize as nobility of character; and because we have always felt and maintained that the last movement of the Ninth Symphony is, as a whole, a disproportioned failure; a model in every point of view most dangerous to copy, the credulous acceptance of which has been fraught with disaster and decay to German music.

A good consequence of the engagement of the sisters Marchisio, at the Italian Opera in Paris, has presented itself, we perceive, in the form of a real performance of 'La Cenerentola,' that is, with two singing sisters to the heroine, in place of the deplorable creatures who have usually been permitted to figure beside the Viardot or the Alboni personating the principal character. This measure is the more welcome, because the concerted music of the opera, till now virtually unheard from the introduction to the settest 'Questo e Noto,' is in Signor Rossini's happiest vein. There is also good music, if we recollect right, in *Clorinda's* part, which, of course, under the established order of 'cast' it has been necessary to suppress.—M. Bagier, the manager of the Italian Opera, is crying aloud for the Government assistance which in former days, when great singers were, and new operas every now and then, used to be awarded to his theatre.

Madame Viardot has been playing her great part of *Orpheus*, in German, at Carlsruhe. She will also sing there in 'Le Prophète.'—The Saint John's 'Passion Music' of Sebastian Bach was performed on Good Friday, at Stuttgart, conducted by Herr Eckert.

Signor Mercadante is announced, in the *Gazette Musicale*, as having completed a Grand Overture, with no less taking a title than 'The Polish Insurrection.' This has been executed at Florence.

Herr Schindeldeister, the well-esteemed Chapel-master at Darmstadt, is dead.

The second act of 'La Fuite en Egypte,' music avowedly written by M. Berlioz out of his own style, and thus, we take leave to think, by much the best which he has written, was given at a late concert of the *Conservatoire* with success. There, too, M. Faure sang, and sang finely, an air from Handel's 'Alexander's Feast.'

The Grand Opera of Paris was again on fire the other day, but the conflagration was easily extinguished; thanks to the vigilance of the persons on duty.

MISCELLANEA

The Queen's English.—"Our Mutual Friend," who was the subject of some correspondence which appeared last week in your columns, is defended, I believe, by some on the ground of a reciprocal feeling respecting him existing between the speaker and the person addressed. *Our reciprocal feeling*, however, is not in question, but *our reciprocal friend*, who is manifestly absurd. Should he, however, be made classic under his incorrect title (as one of your correspondents fears), by Mr. C. Dickens, his designation will perhaps be not more solecistic after all than some other use-consecrated phrases, to which nobody objects. To say nothing of the expressions *he need not* and *he dare not*, take the expression *he cannot help it*. This does not mean, as a foreigner might suppose, *he cannot help it forward*, but *he cannot help, or amend the matter of its being done*. If, however, we proceed to the phrase *not more than he can help*, we offer to the supposed anxious foreigner a far worse puzzle. We do not here mean *not more than that amount of the matter of doing which amount he can help, or amend, or alter* (i.e. which he can avoid), which is absurd, but, on the contrary, *that amount of the matter of doing which amount he can not alter* (i.e. which he can not avoid). A *not* has dropped out; modern English eschewing accumulation of negatives as much as the Romance tongues affect it. I am, however, fully of your Correspondent's mind, that "our mutual friend need not" (though I am far from affirming that he "dare not") if he "cannot help" at times obtruding himself, do "oftener than he can help." HOLOFERNES.

TO CORRESPONDENTS.—W. C. B.—M. D. N.—J. E. R.—K.—C. B.—M. N.—H. J. T.—G. M.—E. A. D.—A. B. C.—received.

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Very sensitive, scale three to eight inches for every inch of variation, compensating tube instead of a reservoir. Price, from 35s. to 42s. Description sent free by post, or to be had on application at 31, CORNHILL, E.C.

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SMITH, BECK & BECK, who have REMOVED from 6, Coleman-street, to 31, CORNHILL, E.C.

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WILLIAM J. VIAN, Secretary.
Railway Passengers' Assurance Company,
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NORTH BRITISH AND MERCANTILE INSURANCE COMPANY.

Established 1808.

FIRE and LIFE INSURANCE BUSINESS of every description transacted at moderate rates.
The usual Commission allowed on Ship and Foreign Insurance.
Insurers in this Company will receive the full benefit of any reduction in Duty.

CAPITAL.....£2,000,000

ANNUAL INCOME.....£497,363

ACCUMULATED FUNDS.....£233,927

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4, New Bank-buildings, Lothbury.
WEST-END OFFICE.....8, Waterloo-place, Pall Mall.

SUN LIFE ASSURANCE SOCIETY, THREADNEEDLE-STREET, LONDON.

The Premiums required by this Society for insuring young lives are lower than those of many other old-established Offices, and Insurers are fully protected from all risk by an ample GUARANTEE FUND, in addition to the accumulated funds derived from the investments of Premiums.

Policies effected now will participate in FOUR-FIFTHS, or 80 per cent., of the Profits, according to the conditions contained in the Society's Prospectus.

The Profits of this Society are divided every Five Years; and Policies effected BEFORE MIDSUMMER, 1863, will participate in the next division.

No charge for service in the Militia or in any Yeomanry Volunteer Corps in the United Kingdom.

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JAMES HARRIS, Actuary.

PHENIX FIRE OFFICE, LOMBARD-STREET and CHARING CROSS.

Insurances effected in all parts of the world.

Losses paid with promptitude and liberality.

Duty for 1863.....£154,079

Losses hitherto paid.....£5,500,000.

CLERICAL, MEDICAL AND GENERAL LIFE ASSURANCE SOCIETY,

13, ST. JAMES'S-SQUARE, London, S.W.

Established 1824.

Empowered by Special Act of Parliament.

CREDIT SYSTEM.—On Policies for the whole of Life, where the age does not exceed 60, one-half of the Annual Premiums during the first five years may remain on credit, and may be continued as a debt on the Policy, or be paid off at any time.

LOW RATES OF PREMIUM FOR YOUNG LIVES, with early participation in Profits; and considerably reduced rates for Assurances without participation in Profits, and for Term Policies.

ENDOWMENT ASSURANCES may be effected without profits, by which the sum assured becomes payable on the attainment of a specified age, or at death, whichever event shall first happen.

INVALID LIVES may be assured at Premiums proportioned to the increased risk.

PROMPT SETTLEMENT OF CLAIMS.—Claims paid TWENTY days after proof of death.

THE ACCOUNTS and BALANCE-SHEETS are at all times open to the inspection of the Assured, or of Persons proposing to assure.

THE ASSURANCE FUND, already accumulated and invested on real and Government Securities, amounts to One Million Three Hundred and Eighty-six Thousand Pounds.

THE REVERSIONARY BONUS at the Quinquennial Division in 1863 averaged 48 per cent., and the Cash Bonus 28 per cent. on the Premiums paid in the five years. The next Division of Profits will take place in January, 1867.

Tables of Rates and Forms of Proposal, and the last Report, showing the financial position of the Society, can be obtained from any of the Society's Agents, or of

GEORGE CUTCLIFFE, Actuary and Secretary.

N° 7, BANK-BUILDINGS, corner of Old Jewry, London, is the CHIEF OFFICE of the ACCIDENTAL DEATH INSURANCE COMPANY.
J. W. ORAM, Secretary.

THIRTIETH ANNUAL GENERAL MEETING of SHAREHOLDERS of the AGRA AND UNITED SERVICE BANK (Limited), held at the Bank, 27, Cannon-street, E.C., on Saturday, April 2, 1894.—**GEORGE GORDON MACPHERSON**, Esq., Chairman, in the chair.
The Notice convening the Meeting and the following Report and Statement of Accounts were read:—

The Directors have to submit to the Shareholders the Audited Accounts for the year ended 31st December last, and to report that, after making ample provision for all bad and doubtful debts, the net profits of the Bank for the year amounted to £24,908 12s. 6d.

Out of this sum the Directors have declared, free of income-tax, two half-yearly dividends at the rate of 10 per cent. per annum each, and have added to the last of these a bonus of 4s. per share, thus making a return for the year of 18 per cent. on the paid-up capital of one million sterling.

From the balance remaining the Directors have refunded to Reserved Fund Account the sum of 7,941 2s. 4d. taken from it last year, and, in consideration of the greatly extended business of the Bank, have carried to credit a further sum of 25,000s., thus raising that fund to 225,000s. They have also passed the sum of 5,000s. to Superannuation Fund, and 25,000s. to Building Fund, carrying forward 10,568 12s. 2d. to credit of profit and loss account for the current year.

Since last Annual Meeting the Directors have purchased desirable premises in Sydney, and have secured land at Shanghai, Kurrachee, and Madras, in view to the erection of suitable buildings for the branches of the Bank at those ports.

The present Auditors being eligible for re-election, in terms of the deed of settlement, offer themselves accordingly.

By order of the Board,
MACKINTOSH BALFOUR, General Manager.

(No. 1.)—Balance Sheet, December 31, 1893.

| LIABILITIES. | |
|---|-----------------|
| To paid-up capital..... | £1,000,000 0 0 |
| Reserve fund..... | 192,638 17 8 |
| Amount due by bank for customers' balances, fixed deposits, acceptances, letters of credit, circular notes, &c..... | 8,069,830 15 11 |
| Profit and loss..... | 24,908 12 6 |
| | £10,388,369 3 1 |

Cr. ASSETS.

| | |
|---|-----------------|
| By cash in hand and at call at head office and branches..... | £941,862 4 1 |
| Government securities..... | 511,549 9 10 |
| Other securities, including specie, bills purchased, discounts, loans, &c..... | 8,840,914 12 1 |
| Freehold premises in London, Edinburgh, Calcutta, Bombay, Agra, Lahore, and Sydney, and leasehold property and building ground at the other branches..... | 94,071 17 1 |
| | £10,388,369 3 1 |

G. B. DALBY, Chief Accountant.

(No. 2.)—Profit and Loss Account from January 1 to December 31, 1893.

| Dr. | |
|--|---------------|
| To payment of dividend on paid-up capital (at 10 per cent. per annum) for half-year ended June 30..... | £50,000 0 0 |
| Do. do. for half-year ended Dec. 31..... | 50,000 0 0 |
| Bonus of 4s. per share..... | 80,000 0 0 |
| Amount transferred to reserve fund..... | 38,341 2 4 |
| Amount transferred to building fund..... | 15,000 0 0 |
| Amount transferred to superannuation fund..... | 5,000 0 0 |
| Balance carried forward..... | 10,568 12 6 |
| | £349,309 12 6 |

Cr.

| | |
|---|---------------|
| By gross profits at head office and branches to Dec. 31, 1893, after making provision for bad and doubtful debts..... | £406,603 0 0 |
| Less interest allowed on current and deposit accounts..... | £167,505 14 0 |
| | £239,098 10 0 |

Total expenditure of head office and branches, including rent, income-tax, taxes, stamps, salaries, &c., in gratuity of 10 per cent. thereon to the officers of the establishments at home and abroad, miscellaneous charges, &c.....
£239,098 10 0

G. B. DALBY, Chief Accountant.

(No. 3.)—Reserved Fund Account, December 31, 1893.

| Dr. | |
|--|--------------|
| To balance at credit of reserved fund..... | £225,000 0 0 |
| | £225,000 0 0 |

Cr.

| | |
|--|---------------|
| By amount on December 31, 1893..... | £192,638 17 8 |
| Amount transferred from profit and loss account, as above..... | 32,341 2 4 |
| | £225,000 0 0 |

G. B. DALBY, Chief Accountant.

We have examined the preceding statements (Nos. 1, 2, and 3) with the Books, Vouchers, and Securities, at the head office in London, and with the detailed returns and balance sheets signed by the Auditors of the several branches, and we hereby certify to the correctness and satisfactory character thereof.

J. HILL WILLIAMS, } Auditors.

London, March 16, 1894.

The following Resolutions were duly moved, seconded, and carried unanimously:—

1. That the Report and Statements which have been read to the meeting, and previously circulated to the Shareholders in Europe, be adopted.

2. That George Gordon Macpherson, Esq., Colonel Henry Doveton, James Sydney Stoford, Esq., and James Thompson, Esq., be re-elected Directors.

3. That John Hill Williams, Esq., and William Farr, Esq., D.C.L., F.R.S., be Auditors for the present year.

4. That the thanks of the Shareholders be given to the Board of Directors for their careful control of the Bank's affairs; to the General Manager, Mr. Mackintosh Balfour; to the Local Managers, Mr. William Shipman; and to the Local Committees and Managers of the Branches, for the satisfactory manner in which they have conducted the business of the Bank for the past year; and to the Auditors, for their efficient supervision of the accounts.

5. That the thanks of the Meeting be given to the Chairman for his able conduct in the chair.

G. G. MACPHERSON, Chairman.

THE AGRA AND UNITED SERVICE BANK,

(Limited).
Established 1883.
Incorporated by Royal Charter.

Paid-up Capital, £1,000,000 (One Million Sterling).
Subscribed Capital, £2,000,000 (Two Millions Sterling), in 20,000 Shares of £100 each.
Number of Shareholders, 725.

Head Office—27, Cannon-street, London, E.C.
Reserve Fund, £239,098 12s. 6d.

GEORGE GORDON MACPHERSON, Esq., Chairman.
ALDERMAN THOMAS QUERTEN FINNIS, Deputy-Chairman.

General Manager—Mackintosh Balfour, Esq.
London Manager—William Shipman, Esq.

Auditors.
William Farr, Esq., D.C.L., F.R.S.
John Hill Williams, Esq.

Solicitors.
Messrs. Upton, Johnson & Upton, 80, Abchurch-lane, E.C.

Inspector of Branches—Richard Barnes, Esq.
Edinburgh Branch—17, St. Andrew-square.

Directors in Edinburgh.
Thomas Ranken, Esq., 68, Queen-street, Chairman.

Daniel Ainslie, Esq., 48, Moray-place.
Benjamin Burt, Esq., 31, D. C. L. F. R. S., 21, Colinton-square.

George Moir, Esq., Advocate, Sheriff of Stirlingshire, 14, Charlotte-square.

Manager in Edinburgh—Robert Hunter, Esq.

Branches in Calcutta, Bombay, Madras, Kurrachee, Agra, Lahore, Shanghai, Hong Kong, and Sydney.

Current Accounts of firms and individuals are kept at the head office, on the terms customary with London bankers, and interest allowed when the credit balance is not well below 1000.

Deposits received at ten days' notice of withdrawal at rates fluctuating with those of the Bank of England, and for longer periods at fixed rates, particulars of which may be obtained upon application.

Every other description of banking business and money agency, British and Indian, transacted.

Letters of Credit and Circular Notes issued, payable at the chief cities of Europe and Asia, and also at Cairo and Alexandria.

MACKINTOSH BALFOUR, General Manager.

THE FIFTH DIVISION OF PROFIT UP TO THE 30TH NOVEMBER, 1893.

NATIONAL PROVIDENT INSTITUTION,
GRACECHURCH-STREET, LONDON.

Established December, 1855.
For MUTUAL ASSURANCE WITHOUT INDIVIDUAL LIABILITY.

Directors.
Chairman—SAMUEL HAYHURST LUCAS, Esq.

Deputy-Chairman—ROBERT INGHAM, Esq., M.P.

John Bradbury, Esq., Joseph Freeman, Esq.
Henry White Castle, Esq., Charles Gilpin, Esq., M.P.

Thomas Chambers, Esq., Q.C., Charles Reed, Esq., F.S.A.
Joseph Fell Chubb, Esq., Jonathan Thorne, Esq.

John Feltham, Esq., Thomas Whetam, Esq.
Medical Officers.
Thomas Hodgkin, Esq., M.D. | John Gay, Esq., F.R.C.S.

Consulting Actuary—Charles Ansell, Esq., F.R.S.

Amount of profit of the five years ending 30th of November, 1893, now in course of division amongst the assured..... £531,985 3 4

Making the total profit divided..... £1,297,268 5 3

INSTANCES OF REDUCTIONS IN PREMIUMS.

| Date of Policy. | Age. | Sum Assured. | Original Premium. | Premium now Payable. | Reduction per Cent. |
|--------------------|------|--------------|-------------------|----------------------|---------------------|
| October..... 1896 | 49 | 1000 | 43 11 8 | 0 7 10 | 99 |
| March..... 1840 | 48 | 300 | 8 10 4 | 1 19 4 | 77 |
| January..... 1839 | 35 | 1700 | 29 10 0 | 10 12 8 | 64 |
| December..... 1890 | 2000 | 128 0 0 | 64 6 8 | 49 | |
| January..... 1852 | 35 | 500 | 14 11 8 | 9 8 8 | 37 |
| January..... 1859 | 49 | 3000 | 138 0 0 | 98 7 10 | 30 |

The following are a few instances wherein the Premiums have become extinct, and Annuities for the next Five Years granted in addition:—

| Date of Policy. | Age. | Sum Assured. | Original Premium now extinct. | Annuity Payable. |
|------------------|------|--------------|-------------------------------|------------------|
| April..... 1836 | 54 | 1000 | 52 0 0 | 8 3 8 |
| August..... 1856 | 28 | 200 | 29 3 4 | 9 1 3 |
| August..... 1837 | 60 | 5000 | 135 3 4 | 75 6 8 |
| March..... 1848 | 61 | 500 | 32 19 2 | 1 17 4 |

Amount of Claims paid..... £1,453,608 6 10
Gross Annual Income..... £278,337 17 10

Accumulated Fund..... £2,203,056 14 9

Members whose Premiums fall DUE on the 1st of APRIL are reminded that the same must be paid within thirty days from that date.

The Prospectus and every information may be had on application.

JOSEPH MARSH, Secretary.

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ALLEN'S PATENT PORTMANTEAUS
AND TRAVELLING BAGS, with SQUARE OPENINGS.

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For the Sale exclusively of the fine Bordeaux, Burgundies, Champagnes and Cognacs of France, in their pure natural state.

Cellars and Counting-house as above, and Orders taken also at the No. 9, RUE DE CASTIGLIONE, PARIS.

THE NATURAL WINES OF FRANCE.

The lowest-priced CLARET in J. CAMPELLE'S extensive Stock of French Wines is the fine Bordeaux, 30s. per dozen, bottles and cases included; although at such a moderate price it will be found an excellent Wine, and greatly improved by being bottled and corked in a carefully selected cask.

1858 Vintage (bottled in March, 1861), are now in fine condition, price 30s. 4d. 4s. 6d. per dozen. For further particulars send for the address JAMES CAMPELLE, 185, Regent-street.

WINES.—COCKBURN'S PORT, 40s.;
SHERRIES, 18s. to 20s.; and CLARETS, 14s. to 16s.

To be obtained pure and cheap of the

IMPERIAL WINE COMPANY,
which imports the choicest Wines and sells to the Public at reasonable prices.

Cellars—Marylebone Court House, W.;
Stores and Offices—114, Oxford-street, W.;

Export and Bottling Vauls—15, John-street, Crutchedfriars, E.C., LONDON.

HEDGES & BUTLER solicit attention to their pure ST. JULIEN CLARET.

At 18s. 20s., 24s., 30s., and 36s. per dozen; La Rose, 42s.; La Rose, 54s.; Margaux, 60s.; 72s.; Chateau Lafite, 72s.; 84s.; 96s.; Superior

Beauvillain, 24s.; Madras, 30s.; 36s.; White Bordeaux, 24s.; 30s.; 36s.; 72s.; Chablis, 30s.; 36s.; 42s.; Champagne, 30s.; 42s.; 54s.; 60s.

SUPERIOR GOLDEN SHERRY, at 30s. per dozen, of red and full flavour, highly recommended.

Capital dinner Sherry..... 24s. and 30s. per doz.
High-class Pale, Golden, and Brown

Sherry..... 42s. 48s. 54s. "
Port from first-class shippers..... 30s. 36s. 42s. "

Choice Old Port and St. Julien..... 42s. 48s. 54s. "
Fine Old Pale Cognac Brandy..... 40s. and 72s. "

Noyau, Maraschino, Curacao, Cherry Brandy, and other foreign Liqueurs. On receipt of a Post-office order or reference, any of the above will be forwarded immediately.

HEDGES & BUTLER, 185, REGENT-STREET, London, W., and 30, King's-road, Brighton. Originally established in 1827.

MENIER'S FRENCH CHOCOLATE,
the best Aliment for Breakfast known since 1825.

ANNUAL CONSUMPTION EXCEEDS 4,000,000 lbs.

Unadulterated. Pure, and highly Nutritive.

Wholesale—M. MENIER, Paris, and 119, Chancery-lane, Fleet-street, E.C.

Retail—BATTY & CO. 15 and 16, Finsbury-pavement, E.C. and all respectable Houses.

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UNITED SERVICE SOAP TABLETS,
4d. and 6d. each, sold by all Chandlers and Grocers throughout the Kingdom; but the public should ask for FIELD'S, and see that the name of J. & J. FIELD is on each packet, mark, and label.

Wholesale and for Exportation at the Works, Upper Mark Lane, London, S.W. where also may be obtained their Prize Medal Paraffine Candles.

THE SMEE'S SPRING MATTRESS,
TUCKER'S PATENT.

Or "SOMMER TUCKER," price from 25s.

Received the only Prize Medal or Honourable Mention given to BEDDING of any description at the International Exhibition, 1883.—The Jury of Class 30, in their Report, page 6, No. 2605, and page 11, No. 2014, say:—

"The Sommer Tucker is perfectly solid, very healthy, and moderate in price."

"A combination as simple as it is ingenious."

"A bed as healthy as it is comfortable."

To be obtained of every respectable Upholsterer and Bedding Warehouseman, or Wholesale of the Manufacturers, W. M. SMEE & SONS, Finsbury, London, E.C.

AVOID MEDICINES—they always aggravate Chronic Complaints, but DU BARRY'S delicious health-restoring

REVALENTA ARABICA FOOD

is invariably and effectually cures constipation, nervousness, debility, coughs, asthma, catarrh, consumption, diarrhoea, liver complaints, &c. Extract from 45,000 cases which had resisted all medical treatment.—*Cure No. 35,216*: The Marchioness de Brichem, Naples, of a fearful liver complaint, wasting away, with a nervous palpitation all over, bad digestion, constant sleeplessness, low spirits, and the most intolerable nervous agitation, which prevented even her sitting down for more than ten minutes, which had seven years had resisted the careful treatment of the best French and English medical men. *Cure No. 1,771*: Lord Stuart de Decies, Lieut. General of Waterford, of many years' dyspepsia, which had resisted all medical treatment. *Cure No. 5,812*: Miss Virginia Zegers, of consumption.—*In Time*, 11b., 3s. 9d.; 21b., 6s. 6d.; 12 lb. 12s. 6d. *Dr. Barry & Co. 77, Strand, London, W.C.*

Cure No. 49,843: "Fifty years' indescribable agony from dyspepsia, nervousness, asthma, cough, constipation, flatulency, spasms, sickness, and vomiting.—*Maria Joly*." *Cure No. 47,121*: Miss Elizabeth Jacobs, Nursing Vicarage, Waltham Cross, Hert's, of extreme nervousness, indigestion, gathering, low spirits, and nervous fancies.

Cure No. 54,816: The Rev. James T. Campbell, Fakenham, Norfolk, of indigestion of twenty-five years' duration, which had resisted all medical treatment. *Cure No. 54,812*: Miss Virginia Zegers, of consumption.—*In Time*, 11b., 3s. 9d.; 21b., 6s. 6d.; 12 lb. 12s. 6d. *Dr. Barry & Co. 77, Strand, London, W.C.*

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Cure No. 54,812: Miss Virginia Zegers, of consumption.—*In Time*, 11b., 3s. 9d.; 21b., 6s. 6d.; 12 lb. 12s. 6d. *Dr. Barry & Co. 77, Strand, London, W.C.*

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H. J. & D. NICOLL, COURT TAILORS.—GUINEA
WATERPROOF OVERCOATS, and the TWO-GUINEA
SUITS of Nicoll Cheviot, for Rough or Country Wear, may be
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or of their Agents throughout the Country.

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CLOCK MAKER to HER MAJESTY, H.R.H. the Prince
of Wales, and H.I.M. the Emperor of Russia,
Maker of the Great Clock for the Houses of Parliament.

SILVER. Guineas. Gold. Guineas.
Strong Silver Lever Watches. 5 Ladies' or Gentlemen's Guineas.
Do. superior. 6 to 10 Lever Watches. 10
Do. with very thick glass. 8 to 20 Do. superior. 18 to 35
Silver Half Chronometers. 20 Gold Half Chronometers. 35
Do. in Hunting Cases. 40
Gold Geneva Watches for 7 Guineas upwards.
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Every description of Keyless Watches and Repeaters in Silver
Cases kept in stock; also a large assortment of Repeaters, Centre
and Independent Seconds, Double-second Seconds, in Gold Cases,
from 40 guineas upwards.
An elegant Assortment of Fine Gold Waistcoat and Guard
Chains, from 3 to 25 guineas.
Gold and Silver Pocket Chronometers, Astronomical Regulators,
Turret, Church and Bracket Clocks of every description.
E. Dent & Co., 61, Strand, W.C. (adjoining Coutts's Bank);
and at 34 and 35, Royal Exchange, E.C.; and also at the Turret
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BEDSTEADS, BATHS AND LAMPS.—
WILLIAM S. BURTON has Six large Show-rooms de-
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most varied and most complete for the public, and
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Bedsteads, from 12s. 6d. to £200 each.
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